BANARAS HINDU UNIVERSITY SANSKRIT SERIES

Vol. III

A CRITICAL STUDY
OF THE
KĀTYĀYANA ŚRAUTA-SŪTRA

DR K. P. SINGH

1969

A CRITICAL STUDY
OF THE
KĀTYĀYANA-ŚRAUTA-SŪTRA

(A Thesis approved for the Ph.D. Degree of the Banaras Hindu University)

By

DR KAMLA PRASAD SINGH
M. A., Ph. D.

Department of Sanskrit & Pali
BANARAS HINDU UNIVERSITY
VARANASI-5

1969

BANARAS HINDU UNIVERSITY
VARANASI-5

FIRST EDITION
March, 1969

Price Rs. twenty one only

Printed by
RAMASHANKER
TARA PRINTING WORKS
VARANASI

FOREWORD

'A Critical Study of the Kātyāyana-śrauta-sūtra' by Dr K P. Singh is the third in the list of research publications under the Banaras Hindu University Sanskrit Series.

The sacred wisdom of ancient India has been largely construed to present the sacrificial cult. Embodied in the Brāhmaṇa literature, it has flourished in extent and diversity, demanding financial support from royalty and meticulous care from priesthood.

Richness of sacrificial cult had posed many problems which had to be faced squarely. Ritual manuals had therefore to be composed to marshall heterogeneous materials into a coherent unity, so that such works may provide a sure guideline for translating the sacrificial cult into practice.

The present venture is an attempt to elucidate the doctrines of sacrifice, known only to a few. The trove is unfolded here in a modern garb with copious illustrations and explanatary notes, besides a running verson of the entire subject-matter from a work which is as representative as enigmatical with obscure phraseology.

To err is human. Defects may kindly be brought to the notice of the Editor for the benefit of the series itself.

S. Bhattacharya.

Banaras Hindu University
March 1, 1969

FOREWORD

[illegible]

PREFACE

The literature on Vedic sacrifice is vast, varied and complicated. The present venture is confined to the Kātyāyana-śrauta-sūtra, an important treatise on the same.

The subject 'A Critical Study of the Kātyāyana-śrauta-sūtra' was suggested by my revered Guru Dr S. Bhattacharya, M. A. (Hons.), Ph. D. (London), D. Litt. (Lille), Bar-at-law (Gray's Inn), Kāvya-tīrtha, Nyāya-Vaiśeṣik-Ācārya (gold medallist), Professor and Head of the Department of Sanskrit & Pali, Banaras Hindu University while I was registered under him for research in July 1963. His constant help and sage guidance at every step during the course of my research largely contributed to the successful completion of the present thesis which after its submisson was approved for the Degree of Ph.D. by the Banaras Hindu University. Again he was so kind as to select my thesis for publication under the Banaras Hindu University Sanskrit Series. He also extended his goodness to correct the final proof-sheets. I hereby acknowledge my deep debt of gratitude for completion and publication of this thesis.

I am grateful to Dr V. K. Varma M.A. Ph.D., Vedācārya, Lecturer in Sanskrit, Deptt. of Sanskrit & Pali, B.H.U. who helped me in various ways during the course of my research.

My sincere thanks are due to Dr R. A. Pathak, M.A., Ph.D. and Dr A.D. Singh, M.A., Ph.D. for the inspiration and encouragement which I have received from them.

I hereby acknowledge indebtedness to my venerable grand-father Shri Sangram Singh from whom I have received blessings and evey help.

I am thankful to the printers who have taken great pains in finishing the printing of the work.

Lastly, I have to express my gratitude to all previous writers whose valuable works have been consulted and utilized with benefit.

I crave indulgence for mistakes that may have remained untraced despite all attention on my part to remove them.

K. P. Singh

Banaras Hindu University
March 10, 1969.

PREFACE

CONTENTS

ABBREVIATIONS

AŚS.	=	Āśvalāyana-śrauta-sūtra.
ĀŚS.	=	Āpastamba-śrauta-sūtra.
BŚS.	=	Baudhāyana-śrauta-sūtra.
Chap.	=	Chapter.
ed.	=	Edited.
Fig.	=	Figure.
HŚS.	=	Hiraṇyakeśi-śrauta-sūtra.
KŚS.	=	Kātyāyana-śrauta-sūtra.
LŚS.	=	Lāṭyāyana-śrauta-sūtra.
M. Bhāṣya	=	Mahābhāṣya.
MŚS.	=	Mānava-śrauta-sūtra.
No.	=	Number.
PGS.	=	Pāraskara-gṛhya-sūtra.
Pt.	=	Part.
Ṛ. prāt.	=	Ṛk-prātiśākhya.
ŚB.	=	Śatapatha-brāhmaṇa.
ŚŚS.	=	Śāṅkhāyana-śrauta-sūtra.
Tait. Saṁ.	=	Taittirīya-saṁhitā
TB.	=	Tāṇḍya mahā-brāhmaṇa.
Trans.	=	Translated.
Vāj. Prāt.	=	Vājasaneyi-prātiśākhya
Vol.	=	Volume.
Vr. ŚS.	=	Vārāha-śrauta-sūtra.
VŚS.	=	Vaikhānasa-śrauta-sūtra.
Vt. ŚS	=	Vaitāna-śrauta-sūtra.

INTRODUCTION

The Kalpa-sūtras, enumerated under the Vedāṅgas (i.e., exegetical texts), form an important part of the vast and varied Vedic literature. They are composed by the ancient Ācāryas to preserve and popularise the Vedic rituals and customs. Moreover, they are intended to serve as the guide books for the performance of the rituals. The Brāhmaṇas dealing with the rituals are vast, extremely complicated and unsystematic. Therefore they can hardly be utilised for practical purposes

These Kalpa treatises are composed in sūtra form. The word 'sūtra', originally meaning 'thread', is used for a single sūtra (i.e., extremely compressed short sentence bearing a rule) as well as for a larger work where such sūtras are collected.

Renowned Indologist Dr Macdonell has expressed the following view about the origin of such sūtra treatises :

"The oldest of them seems to go back to about the time when Buddhism came into being. Indeed it is quite possible that the rise of the rival religion gave first impetus to the composition of systematic manuals of Brāhmaṇic worship. The Buddists in their turn must have come to regard sūtras as the type of treatise best adapted for the expression of religious doctrine, for the earliest Pāli texts are works of their character."[1]

But Goldstücker (bitterly criticisi g the view of Max Müller) has held a different view about the adoption of the sūtra-style :

"I cannot consider it plausible that these works,—'written, as they are in the most artificial, elaborate and enigmatical form'—which have been so well defined and described in Müller's work (p. 71)—in which to use his words, 'shortness is the great object of this style of composition',—should have been composed merely for the sake of being easily committed to memory.[2]

"I hold that it is the awkwardness, the fragility, and, in some parts of India, perhaps, the scarcity of proper natural leaves, which imposed upon an author the happy restraint of 'economizing half a short vowel'; that the scantiness of the writing material compelled authors to be very concise and betrayed them, as a consequence, into becoming obscure."[3]

The above view that sūtra-style was introduced mainly due to the scarcity of proper writing material is difficult to believe. It is quite

---

1. A History of Sanskrit Literature, P. 206.
2. Pāṇini, His place in Sanskrit Literature, p. 25.
3. Ibid, pp. 25-26.

evident that the memorising factor mainly contributed to the invention of the sūtra-style. Because the vast subject of rituals, manners and customs, whose knowledge was essential for a person to lead a standard life; could be committed to memory through the medium of short sūtras.

The Kalpa-sūtras comprised of the four types of sūtras viz, Śrauta, Gṛhya, Dharma and Śulba are largely written in intensely crabbed, enigmatical and unintelligible style. Yet they are of great importance for the religious and social history of ancient India.

In the beginning Śrauta, domestic and social practices were not recorded separately. Firstly, the Śrauta-sūtras dealing with bigger sacrifices were composed on the ground of the Brāhmaṇas. They furnish methodical, clear and complete account of Śrauta sacrifices. They are solely concerned with the description of the same. Their source-treatise, i.e., the Brāhmaṇas, aim at giving the sacrificial ceremonials with justifications and explanations. That is why they are interwoven with historical, mythological, etymological and legendary matters in their ritualistic contents. Secondly, the Śrauta-sutras contain special ritualistic rules which, due to their being based on a long oral tradition or practice, are not available in the Brāhmaṇas. Thirdly, the Śrauta-sūtras supply optional forms of procedure lacking in the Brāhmaṇas. Fourthly, no Śrauta-sūtra seems to follow rigidly the Saṁhitā to which it is attached. But a Brāhmaṇa is confined to its own Saṁhitā.

Each Veda has its own Śrauta-sūtra. The Śrauta-sūtras of the Ṛg-veda are mainly concerned with the duties of the Hotṛ and his assistants. Those of the Sāma-veda are related to the functions of the Udgātṛ and his associates. Similarly the Śrauta-sūtras of the Yajur-veda chiefly belong to the Adhvaryu and his assistants and finally that of the Atharva-veda belongs to Brahman and his colleagues.

Although the Śrauta-sūtras constitute an uninteresting form of literature, yet they are indispensable for the correct and comprehensive understanding of the sacrificial rituals which had their full sway over the ancient Indian society. They are indispensable authorities for the practical side of Vedic religion. Moreover these have preserved a stock of formulae prose and verse not available in any of the extant Saṁhitās. Further many mantras of the Saṁhitās, otherwise obscure, can be explained by the information supplied by the Śrauta-sūtras.

Closely related to the Śrauta-sūtras are the Gṛhya-sūtras dealing with the domestic ceremonies to be performed by the householder in the Gārhapatya fire, without the ministration of the priests. These Gṛhya-sūtras based on Smṛti or tradition furnish vivid account of the

daily life of the ancient Indian people. Like the Śrauta-sūtras, the Gṛhya-sūtras also are helpful in the interpretation of obscure mantras. Along with the rules for the rituals, they contain the rules for the use of the mantras. Such rules throw light on the interpretation of the mantras. The Gṛhya-sūtras of the first three Vedas, in some cases, presuppose the knowledge of their respective Śrauta-sūtras. But the Śrauta-sūtra of the Atharva-veda, i.e., Vaitāna-śrauta-sūtra, in good many cases requires the knowledge of its Gṛhya-sūtra, i.e., Kauśika.

After the Gṛhya-sūtras, come the Dharma-sūtras which contain the rules of standard behaviour and legal as well as moral practices. These are also based on the Smṛti or tradition. These describe the duties of the four castes during the four stages of life. The rules and regulations laid down by these sūtras are the guiding principles of the social as well as the religious life of the ancient Indian people.

The Śulba-sūtras which form the fourth or the last part of the Kalpa-sūtras are of minor importance. Their number also is limited. They give measurements meant for the construction of the altars. Thus their subject-matter is also limited.

Among the Śrauta-sūtras, which form an important part of the Kalpa-sūtra, the Śrauta-sūtra of Kātyāyana occupies a very significant place. It presents the ritualistic account of the Śatapatha-brāhmaṇa and that of a part of the Tāṇḍya-mahā-brāhmaṇa in the most systematic and concise form, and belongs to the Śukla-yajur-veda. It largely follows the Saṁhitā of the Mādhyandina school of this Veda. Scarcely does it quote the mantras of the Kāṇva school of this Veda. Several Paddhatis (outlines) and Pariśiṣṭas (supplements) are attached to this Śrauta-sūtra.

The unique position of the Kātyāyana-śrauta-sūtra is also due to the fact that this is the only Śrauta-sūtra of the Śukla-yajur-veda representing as many as fifteen schools. On the contrary, a single school of the Kṛṣṇa-yajur-veda, i.e., Taittirīya has got five Śrauta-sūtras while Maitrāyaṇī contains two.

It is therefore no wonder that the Kātyāyana-śrauta-sūtra should have many commentaries written upon it. Of these, four are available today. Among them, the commentary of Karka preserved in its complete form is the most authoritative. Another extant commentary 'Sampradāya', although second in importance, is older than Karka's, as the latter has referred to the former on several occasions. The third commentary is of Devayājñika. The fourth one which is extant only in fragments (i.e., on the chapters 5-10, 18 and 21-24) is by Anantadeva. Anantadeva, in

the beginning of his commentary has referred to Pitṛbhūti Yaśogopi, Bharttṛyajña etc. as commentators of the Kātyāyana-śrauta-sūtra.[1]

Thus a lot of work was done upon this treatise by the ancient Indian Ācāryas. But in modern age, replete with research in every field of Vedic literature by western as well as Indian scholars, the Śrauta-sūtras including the Kātyāyana-śrauta-sūtra have received scanty attention. Therefore the present author liked to conduct a critical study of the Kātyāyana-śrauta-sūtra, the most representative of the Śrauta-sūtras. To understand the Kātyāyana-śrauta-sūtra is to do justice to all the Śrauta-sūtras. In that sense the subject-matter of the present thesis is important. It aims at shedding light on diverse aspects of the Kātyāyana-śrauta-sūtra. It is left to the scholars to judge this humble performance.

---

1. मुनिं कात्यायनं कर्कं पितृभूतिं तथाऽऽदिमान् ।
यशोगोपिं भर्तृयज्ञं तथा भाष्यकृतोऽपरान् ।
पद्मत्यादिप्रणेतृंश्च जनकं वेददानं गुरून् ॥

A CRITICAL STUDY

OF THE

KĀTYĀYANA-ŚRAUTA-SŪTRA

IDENTITY OF KĀTYĀYANA

EXTERNAL EVIDENCES

OPINIONS OF MODERN SCHOLARS

I : IDENTITY OF KĀTYĀYANA

Like that of most of the ancient Indian writers, the identity of the celebrated writer Kātyāyana is shrouded in uncertainty. Varied works like a Śrauta-sūtra, several Pariśiṣṭas, a Prātiśākhya, some Vārttikas on Pāṇini, the Svargārohaṇa-kāvya etc. have been ascribed to him. On the basis of external evidences, opinions of modern scholars and the subject-matter as well as the style of the works, some suggestions are being advanced.

External evidences :

Puruṣottama Deva has given five names of Kātyāyana—Medhājit, Kātya, Kātyāyana, Punarvasu and Vararuci.[1] The great commentator Patañjali has referred to Kātya,[2] Kātyāyana[3] and Vararuci.[4] In the Bhāṣā-vṛtti also Punarvasu is the synonym of Vararuci.[5] In the Kathā-sarit-sāgara the name Śrutadhara is used for Vararuci Kātyāyana.[6] In Hemacandra's dictionary Vararuci, Medhājit, and Punarvasu are the synonyms of Kātyāyana,[7] just as Vātsyāyana is of Kauṭilya, and Śālāturīya of Pāṇini. According to a story of the Kathā-sarit-sāgara which was edited and published by Somadeva of Kashmir towards the beginning of the twelfth century, Vararuci Kātyāyana was a boy of great talent, possessed extraordinary memory and repeated the whole Prātiśākhya, word by word, immediately after learning it

---

1. मेधावी चाऽथ मेधाजित्कात्यः कात्यायनश्च सः ।
   पुनर्वसुर्वररुचिर्गोनर्दीयः पतञ्जलिः ।
   Trikāṇḍaśeṣa-kośa, II.25.

2. प्रोवाच भगवान् कात्यस्तेनासिद्धिर्यणस्तु ते ।
   M.Bhāṣya, 3.2.3.

3. न स्म पुरानद्यतन इति ब्रुवता कात्यायनेनेह ।......कि वार्त्तिककारः......।
   Ibid. 3.2.118.

4. वाररुचं काव्यम् ।
   Ibid. 4.3.101.

5. पुनर्वसुर्वररुचिः । 4.3.34.

6. एष श्रुतधरो जातो विद्यां वर्षादवाप्स्यति ।
   किंच व्याकरणं लोके प्रतिष्ठां प्रापयिष्यति ॥
   नाम्ना वररुचिश्चायं तत्तदस्मै हि रोचते ।
   यद्यद्वरं भवेत्किंचिदित्युक्त्वा वागुपारमत् ॥
   I. 2.69-70.

7. कात्यायनो वररुचिर्मेधाजिच्च पुनर्वसुः ।
   Abhidhāna-cintāmaṇi, III.852.

from Vyāḍi.[1] Later on he acquired mastery over all sacred knowledge and gave defeat even to Pāṇini in a grammatical discussion; but by the intervention of god Śiva, Pāṇini finally became victorious.[2] Then Kātyāyana went to the Himālayas where he worshipped Śiva by performing austere penances.[3] Śiva was pleased with him and taught him the grammar of Pāṇini, which was later on completed and corrected by the same (i.e., Kātyāyana).[4] Finally, he became the minister of the king Nanda and his mysterious successor Yogananda at Pāṭaliputra.[5] According to the Skanda-purāṇa, the son of Yājñavalkya also was given the name of Kātyāyana who was the author of the Veda-sūtra.[6] He was well-versed in sacrificial knowledge and had a meritorious son, Vararuci[7]. Ṣaḍguruśiṣya, the commentator of the Sarvānukramaṇī, has

---

1. ततः स मर्त्यवपुषा पुष्पदन्तः परिभ्रमन् ।
   नाम्ना वररुचिः किञ्च कात्यायन इति श्रुतः ॥
   Kathā-sarit-sāgara, I.2.1.

   जिज्ञासार्थमथाभ्यां मे प्रातिशाख्यमपठ्यत ।
   तथैव तन्मया सर्वं पठितं पश्यतोस्तयोः ॥
   Ibid. I.2.38.

2. एवं व्याडीन्द्रदत्ताभ्यां सह तत्र वसन् क्रमात् ।
   प्राप्तोऽहं सर्वविद्यानां पारमुत्क्रान्तशैशवः ॥
   Ibid. I.4.2.

   अष्टमेऽह्नि मया तस्मिन् जिते तत्समनन्तरम् ।
   नभःस्थेन महाघोरो हुंकारः शम्भुना कृतः ॥
   Ibid. I.4.24.

   तेन प्रणष्टमैन्द्रं तदस्मद्-व्याकरणं भुवि ।
   जिताः पाणिनिना सर्वे मूर्खीभूता वयं पुनः ॥
   Ibid. I.4.25.

3. अत्रान्तरे तुषाराद्रौ कृत्वा तीव्रतरं तपः ।
   आराधितो मया देवो वरदः पार्वतीपतिः ॥
   Ibid. I.4.87.

4. तदेव तेन शास्त्रं मे पाणिनीयं प्रकाशितम् ।
   तदिच्छानुग्रहादेव मया पूर्णीकृतं च तत् ॥
   Ibid. I.4.88.

5. पारं सम्प्राप्य विद्यानां कृत्वा नन्दस्य मन्त्रिताम् ।
   Ibid. I.2.2.

   इत्युक्त्वैव गते व्याडौ दातुं तां गुरुदक्षिणाम् ।
   तदैवानीय दत्ता मे योगनन्देन मन्त्रिणा ॥
   Ibid. I.4.118.

6. कात्यायनसुतं प्राप्य वेदसूत्रस्य कारकम् ।
   Nāgara-khaṇḍa, 130.71.

7. कात्यायनाभिधानं च यज्ञविद्याविचक्षणम् ।
   पुत्रो वररुचिर्यस्य बभूव गुणसागरः ॥
   Ibid. 131.48-49.

presented his statement about Kātyāyana as follows: Āśvalāyana was the student of Śaunaka. The former wrote three books whereas the latter composed ten. Later on, Kātyāyana having done a thorough study of these thirteen books composed many treatises such as the Sūtras of Vājin (Vājasaneyin), the Upagranthas of the Sāma-veda, the Smṛti, the Bhrāja-ślokas, the Brāhma-kārikā of the Atharvans, Mahāvārttikas on the Aṣṭādhyāyī and the Sarvānukramaṇī.[1] He composed the Vājasaneyi-prātiśākhya also as is evident by its last sūtra.[2]

The great king Samudragupta, in the very beginning of his Kṛṣṇa-carita, has stated that Vararuci Kātyāyana not only improved upon the grammar by writing the Vārttikas on Pāṇini's Aṣṭādhyāyī, but he earned proficiency and fame in the field of poetry also by composing the Svargārohaṇa.[3]

Although many Vārttika-pāṭhas were written on the Aṣṭādhyāyī by various grammarians, yet among them the Vārttikas of Vararuci

---

1. शौनकस्य तु शिष्योऽभूद् भगवानाश्वलायनः ।
स तस्माच्छ्रुतसर्वज्ञः सूत्रं कृत्वा न्यवेदयत् ॥
× × ×
शौनकस्य प्रसादेन कर्मज्ञः समपद्यत ।
कात्यायनमुनिर्मेने त्रयोदशकमत्र तु ॥
शौनकीयं च दशकं तच्छिष्यस्य त्रिकं तथा ।
द्वादशाध्यायकं सूत्रं चतुष्कगृह्यमेव च ॥
चतुर्थारण्यकं चेति ह्याश्वलायनसूत्रकम् ।
सशिष्यशौनकाचार्यत्रयोदशकविन्मुनिः ॥
वाजिना सूत्रकृत्साम्नामुपग्रन्थस्य कारकः ।
स्मृतेश्च कर्ता श्लोकानां भ्राजमानां च कारकः ॥
अथर्वणां निर्ममे यः सम्यग्वै ब्राह्मकारिकाः ।
महावार्त्तिकनौकारः पाणिनीयमहार्णवे ॥
यत्प्रणीतानि वाक्यानि भगवांस्तु पतञ्जलिः ।
व्याख्यच्छान्तनवीयेन महाभाष्येण हर्षितः ॥
तपोयोगान्निर्ममे यः सर्वानुक्रमणीमिमाम् ।
सशिष्यशौनकाचार्यः सर्वग्रन्थार्थवर्तनात् ॥
Introduction of the commentary on Sarvānukramaṇī.

2. इत्याह स्वरसंस्कारप्रतिष्ठापयिता भगवान् कात्यायनः ।

3. यः स्वर्गारोहणं कृत्वा स्वर्गमानीतवान् भुवि ।
काव्येन रुचिरेणैव ख्यातो वररुचिः कविः ॥
न केवलं व्याकरणं पुपोष दाक्षीसुतस्येरितवार्त्तिकैर्यः ।
काव्येऽपि भूयोऽनुचकार तं वै कात्यायनोऽसौ कविकर्मदक्षः ॥

Kātyāyana were most popular. That was why Patañjali wrote the Mahābhāṣya on his Vārttikas and called him Vārttikakāra.[1]

Anantadevayājñika has said that Kātyāyana was the author of the Kalpa-sūtras and eighteen Pariśiṣṭas.[2] These Pariśiṣṭas have been enumerated as follows[3]:

1. Yūpa-lakṣaṇa, 2. Chāga-lakṣaṇa, 3. Pratijñā, 4. Anuvāka-saṁkhyā, 5. Caraṇa-vyūha, 6. Śrāddha-kalpa, 7. Śulbaka 8. Pārṣada, 9. Ṛg-yajūṁṣi, 10. Iṣṭakāpūraṇa, 11. Pravarādhyāya, 12. Uktha-śastra, 13. Kratu-saṁkhyā, 14. Nigama, 15. Yajña-pārśva, 16. Hautraka, 17. Prasavotthāna, 18. Kūrma-lakṣaṇa.

Opinions of modern scholars :

Among modern scholars on the date of Kātyāyana, Max Müller, Weber and Goldstücker deserve special mention. But all the three have arrived at different conclusions.

First of all, Max Müller attempted to solve the problem of age and personality of Kātyāyana. For this, he depended on the authority of Somadeva, the editor of the Katha-sarit-sāgara. After a long discussion he has drawn the following conclusions:

There were five generations of teachers and pupils: Śaunaka, Āśvalāyana, Kātyāyana, Patañjali and Vyāsa[4]. Śaunaka and Kātyāyana both belonging to the same śākhā were very intimately related.[5]

---

1. न स्म पुरानद्यतन इति ब्रुवता कात्यायनेनेह । स्मादिविधिः पुरान्तो यद्यविशेषेण भवति, किं वार्त्तिककारः प्रतिषेधेन करोति न स्म पुरानद्यतन इति ।
M. Bhāṣya, 3.2.118.

2. कल्पानष्टादशपरिशिष्टानि च प्रणीतवतो भगवतः कात्यायनस्य ।
Commentary on Pratijñā-pariśiṣṭa, I.1.

3. यूपलक्षणं, छागलक्षणं, प्रतिज्ञाऽनुवाकसंख्या, चरणव्यूहः, श्राद्धकल्पः, शुल्बमृग्यजुषं पार्षदमिष्टकापूरणं, प्रवराध्यायो, मूलाध्याय, उक्थशस्त्रं, निगमा, यज्ञपार्श्वं, हौत्रिकं प्रसवोत्थानं, कूर्मलक्षणमित्यष्टादश परिशिष्टानि ।
Pratijñā-pariśiṣṭa, 31.2.

4. We should have to admit at least five generations of teachers and pupils: first Śaunaka; after him Āśvalāyana, in whose favour Śaunaka is said to have destroyed one of his works; thirdly, Kātyāyana who studied the works both of Śaunaka and Āśvalāyana; fourthly, Patañjali who wrote a commentary on one of Kātyāyana's works and lastly, Vyāsa, who commented on a work of Patañjali.
History of Ancient Sanskrit Literature, p.125.

5. From all these indications we should naturally be led to expect that the relation between Śaunaka and Kātyāyana was very intimate, that both belonged to the same śākhā, and that Śaunaka was anterior to Kātyāyana. Ibid. p.119.

Kātyāyana and Vararuci were one and the same personality.[1] He (Kātyāyana or Vararuci) was the contemporary of Pāṇini[2], but his Prātiśākhya preceded the latter's grammar, i.e., Aṣṭādhyāyī because all the Prātiśākhyas were, no doubt, anterior to Pāṇini's grammar.[3] The chain of works is as follows: (1) Kātyāyana's Prātiśākhya, (2) Pāṇini's grammar, (3) Kātyāyana's Vārttikas. Thus Kātyāyana lived in the second half of the fourth century (350) B.C.[4]

Max Müller utilised the clue from the Somadeva's story that Kātyāyana was the minister of king Nanda and his mysterious successor Yogananda. Then he drew upon the almost decided date of Candragupta who was the illegitimate successor of the Nandas and the grand-father of Aśoka.

The procedure and method adopted by Max Müller for fixing the date deserve attention. His arguments to arrive at definite conclusion are weighty. But there is a weak point in that he depended too much upon the story of the Kathā-sarit-sāgara in which historical and chronological precision was not to be expected. He also admits that it would be 'wrong' to expect in a work of this kind 'historical or chronological facts'. Nevertheless, Max Müller threw light on the date and personality of Kātyāyana and inspired his successors to move to the ascertainment of the age of Kātyāyana.

---

1. It (Vājasaneyi-prātiśākhya) was composed by Kātyāyana, and shows a considerable advance in grammatical technicalities. There is nothing in its style that could not be used as a tenable argument why Kātyāyana, the author of the Prātiśākhya, should not be same as Kātyāyana, the contemporary and critic of Pāṇini. Ibid. p. 71.
2. Kātyāyana, the contemporary and critic of Pāṇini... Ibid. p. 71.

   Now if Pāṇini lived in the middle of the fourth century B.C. Ibid. p. 128.

   ....the old Kātyāyana Vararuci, the contemporary of Pāṇini. Ibid. p. 158.
3. The perfect phonetic system on which Pāṇini's grammar is built is no doubt taken from the Prātiśākhyas.............. Ibid. p.62
4. Kātyāyana may be placed, according to the interpretation of the Somadeva's story, in the second half of the fourth century B.C. Ibid. p.127.

   ....in spite of the conflicting statements of Brāhmanical, Buddhist and European scholars, nothing has been brought forward as yet that would render the date here assigned to Kātyāyana impossible. Ibid. p.127.

The view of Otto Böhtlingk about the date of Pāṇini is significant in this context. He also drew on the Kathā-sarit-sāgara. Yet his arguments do not agree to those of Max Müller. On the basis of a reference of Rāja-taraṅgiṇī[1] that king Abhimanyu ordered Candra and other grammarians to teach Patañjali's Mahābhāṣya in Kashmir, Otto Böhtlingk inferred that the time of the reign of Abhimanyu was 100 B.C.[2] Afterwards, from this he fixed the date of Pāṇini at about 350 B.C.[3] If this date is accepted, then the date of Kātyāyana as assigned by Max Müller (in the middle of the fourth century B. C.) also fits in because he held the view that both the grammarians were contemporary.

The date of king Abhimanyu as accepted by Otto Böhtlingk has been disproved by Lassen. By sound arguments he fixed Abhimanyu's date between 40 and 65 after Christ[4]. Moreover, the presumption of the interval of fifty years between the two grammarians, Pāṇini and Kātyāyana, is arbitrary. It seems that he divided 200 years, the interval between Pāṇini and Patañjali, by four to explain four intervals in the generation of five grammarians. Thus the date of Kātyāyana as suggested by Max Müller cannot be supported from the date of Pāṇini as indicated by Otto Böhtlingk.

Weber and Macdonell also have tried to throw light upon Kātyāyana in their own ways. Both agree in splitting Kātyāyana

---

1. चन्द्राचार्यादिभिर्लब्ध्वाऽदेशं तस्मात्तदागमम् ।
प्रवर्तितं महाभाष्यं स्वं च व्याकरणं कृतम् ॥ 1.176.

2. ...the age of King Abhimanyu, under whose reign Candra lived, can be ascertained by various ways, which all lead to the same result, viz., to the date 100 B.C.
Commentary on Pāṇini by Otto Böhtlingk, p. XVII.

3. Since we have found that Patañjali's Mahābhāṣya came into general use in Kashmir through Candra, about 100 B. C., we are probably justified in pushing the composition of this great commentary to the Sūtras of Pāṇini, into the year 150. Between Patañjali and Pāṇini there are still three grammarians known to us, as we have observed before (p. XIV; viz., Kātyāyana, the author of the Paribhāṣās, and the author of the Kārikās), who made contributions to the grammar of Pāṇini. We need, therefore, only make a space of fifty years between each couple of them, in order to arrive at the year 350, into the neighbourhood of which date our grammarian is to be placed, according to Kathā-sarit-sāgara.
Ibid. p. XVIII.

4. Indische Alterthumskunde, Vol. II p. 413.

into two,[1] as against the view of Max Müller. Weber, like Max Müller, held the view that the Vājasaneyi-prātiśākhya was anterior to Pāṇini's grammar.[2] Macdonell has placed Kātyāyana, the author of the Sarvānukramaṇī and the Śrauta-sūtra of the Śukla-yajurveda, approximately in the middle of the fourth century B.C.[1] Thus Weber in deciding the anteriority of the Prātiśākhya to the Pāṇini's grammar and Macdonell in placing Kātyāyana nearly in the middle of the fourth century B. C. agree with Max Müller. But both of them, adhering to the view of two Kātyāyanas, differ also from the same. Macdonell proposes one Kātyāyana as the author of the Pariśiṣṭas. He holds another Kātyāyana as the Vārttikakāra on Pāṇini's grammar. He argued that several Vedic peculiarities and forms not permitted by Pāṇini's grammar are found in the Pariśiṣṭas. Kātyāyana, the Mahāvārttikakāra, cannot commit such mistakes. But can it not be that Kātyāyana did not pay much attention to the rules of Pāṇini whose grammar had yet to attain the recognition which it enjoys today ? Then Kātyāyana might have written Vārttikas on Pāṇini when gradually the latter found acceptance.

---

1. For the posteriority of Vājasaneyi-prātiśākhya to Pāṇini it might be alleged at the very utmost that the author of the Vārttikas to Paṇini bears the same name as the author of the Vājasaneyi-prātiśākhya. There are, indeed, between both some direct points of contact, but then again there are also direct differences. In general, sameness of names, like that of Kātyāyana, can never prove the identity of persons (who bore them); there is nothing proved by it, except that both belonged to the same family or were followers of the same school—the Katas.

   Preface of Kātyāyana-prātiśākhya: Edited by A. Weber.

   All this points to the author of these works being the same Kātyāyana, who, because the diction of the Sarvānukramaṇī shows several Vedic peculiarities and forms not sanctioned by Pāṇini's grammar, could hardly be identical with Pāṇini's commentator of that name.

   Introduction of Bṛhaddevatā, p.XXII : Edited by A.A. Macdonell.

2. We now come to Pāṇini himself, that is to say, to the description of the relations which exist between him and the Vājasaneyi-prātiśākhya. These relations are, on the one hand, very close—since a great number of the rules contained in it re-occur, individually, either literally or nearly literally in Pānini........

   Preface of Kātyāyana-prātiśākhya: Edited by A.Weber.

   ....I should myself, indeed, rather prefer deciding for Pāṇini's having borrowed them immediately from Vājasaneyi-prātiśākhya, on account of great speciality of some of these rules.

   Ibid.

The author of the Vājasaneyi-pārtiśākhya might be the same as that of the Vārttikas on Pāṇini's grammar. In the Prātiśākhya Kātyāyana says : "There are two words, 'Om' and 'atha', both used in the beginning of a chapter; but 'Om' is used in the Vedas, and 'atha' in the Bhāṣyas."[2] This statement indicates that there were two languages, one for the Vedas and the other for the Bhāṣyas (i.e., common treatises) and that he was well acquainted with both. Therefore it was not impossible for him to write the rules (i. e., Prātiśākhyas) on the pronunciation of Vedic Sanskrit as well as rules (i. e., the Vārttikas) on the grammar of Pāṇini.

Goldstücker has criticised the views of Max Müller and Weber. He has posited that the Vājasaneyi-prātiśākhya and the Vārttikas on Pāṇini's grammar were composed by one and the same person, Kātyānana.[3] He wrote the Vārttikas before the Prātiśākhya.[4] His Prātiśākhya aims at serving double purpose, viz., to develop a Vedic science and to launch criticism of Pāṇini.[5] In fact, Kātyāyana was posterior to Pāṇini. The interval between them has witnessed

---

1. Owing to concise character of their style, both the Sarvānukramaṇī and the Śrauta-sūtra of the white-Yajur-veda probably belong to the later Sūtra period. Both the works were composed by a Kātyāyana...........Hence, it seems likely that Sarvānukramaṇī, as a later but stili probably Pre-Pāṇinean Sūtra, dates from not later than the middle of the fourth century B. C.

   Introduction of Bṛhaddevatā, p. XXII : Edited by A. A. Macdonell.

2. ओङ्कारायकरौ । ओङ्कारं वेदेषु । अथकारं भाष्येषु ।

   Vāj. Prāt. 1.17-19

3. Let me, then take the place of Kātyāyana, and maintain for him, that he is not only the very same Kātyāyana who wrote the Vārttikas to Pāṇini, but that his Vājasaneyi-prātiśākhya has the double aim of being a Vaidic treatise, as well as of containing 'criticisms on Pāṇini'.

   Pāṇini: His place in Sanskrit Literature, p. 200.

4. There might, however, remain a doubt as to whether Kātyāyana first wrote his Prātiśākhya or his Vārttikas to Pāṇini. Two reasons induce me to think that his Prātiśākhya preceded his Vārttikas. Ibid. p. 205.

5. But, thirdly, we were compelled to admit that, at least, one of the Prātiśākhyas, that of Kātyāyana, was written with the direct intention of completing and criticising Pāṇini.

   Ibid. p. 217.

many generations.[1] All the Prātiśākhyas were posterior to Pāṇini's grammar.[2] Therefore the Prātiśākhya by Kātyāyana was later than Pāṇini's grammar.[3]

Thus Goldstücker agrees with Max Müller regarding one Kātyāyana. But his approach is otherwise different. According to him, rules of Pāṇini on the Vedic language are incomplete and are supplemented by Kātyāyana in his Prātiśākhya. Thus Kātyāyana formulated rules in his Prātiśākhya to make up the omissions by Pāṇini, as he wrote his Vārttikas for the same purpose.

In establishing the posteriority of all the Prātiśākhyas to Pāṇini's grammar, Goldstücker has not only refuted the views of Max Müller and Weber, but has disagreed with Roth, Burnell and Liebich, all of whom had placed the Prātiśākhyas before Pāṇini. Roth, for instance, recognised the Prātiśākhyas as the pioneers of Pāṇini's grammar.[4] Burnell also arrived at the conclusion that the

---

1. Now since the Ṛk-prātiśākhya quotes Vyāḍi, as we have seen, on several occasions, and since the Prātiśākhya of Kātyāyana is more recent than this work, I must leave it to the reader to determine how many generations must, in all probability, have separated Pāṇini from the author of the Ṛk-prātiśākhya on the one hand, and from the author of the Vājasaneyi-prātiśākhya and the Vārttikas on the other. Ibid. p. 212.

2. In now proceeding to state the reasons which induce me to look upon all Prātiśākhya-sūtras, not only as posterior to Pāṇini's grammar, but to Pāṇini himself, and separated from him by at least several generations, I must, in the first place, point out the general fallacy which has led to the assumption that these works are anterior to Pāṇini. Ibid. p. 195.

3. It will readily be seen that I have arrived at the result of the priority of Pāṇini's work to the Prātiśākhya of Kātyāyana, in entire independence of all the assistance which I might have derived from my previous arguments. Ibid. p. 206.

4. Grammar, therefore, took the same natural course of development as we find it has taken elsewhere. It did not proceed from the foundation of the living language, but owed its origin to the observation of that difference which exists between certain forms of language in the actual intercourse of life and those of written works; and, at first, it confined itself to pointing out chiefly these differences. Then, again, it comprised, not the whole mass of literature, but only single books, especially important to certain classes of society. Thus the path was opened to a general grammar treating as well of written as a spoken language; we meet this first in Pāṇini, and from this time all those special grammars gradually disappear from general use.
Preface of the Nirukta, p. XLIII: Edited by Roth.

Prātiśākhyas are anterior to Pāṇini's grammar.[1] Liebich has opined that the Vājasaneyi-prātiśākhya preceded Pāṇini's grammar.[2]

Is Pāṇini's grammar posterior to the Vājasaneyi-prātiśākhya ? The Prātiśākhya shows loose and lengthy style in its composition. But Pāṇini's grammar affords the specimen of a sophisticated style maked by acute compression and brevity. For example, in the Vājasaneyi-prātiśākhya 'guṇa' has been treated in many sūtras[3] whereas in Pāṇini's it has been treated in a single sūtra.[4] Instances of loose and lengthy style are common in other Prātiśākhyas also. If Kātyāyana (the author of the Vājasaneyi-prātiśākhya) and other authors of the Prātiśākhyas could have had the sūtras of Pāṇini's grammar before them, they would not have composed their Prātiśākhyas in the above loose style as they have done.

It does not seem reasonable to decide the anteriority or posteriority of the Prātiśākhyas and Pāṇini's grammar only on the basis of their Sūtra-style. The Prātiśākhyas (included under the Śikṣā, i.e., Phonetics) and Pāṇini's grammar (included under Vyākaraṇa) agree in various respects. Yet they have been accepted by the ancient Indian teachers as two different exegetical Sciences (i. e., Vedāṅgas). Moreover, style simply indicates the individuality of the author. But it need not determine the date of composition.

The extant Prātiśākhyas mention ancient teachers, viz., Vyāḍi[5], Gārgya[6], Śākaṭāyana[7], Śākalya[8] etc[9]. but do not refer to Pāṇini.

---

1. ...there existed a pre-Pāṇinean Grammatical system which mainly depended on the system of the Aindra grammar. This (Aindra grammar) is quite different from the Pāṇini's system. There are three stages in the history of Sanskrit grammar: (1) the primitive natural (Aindra) system; (2) Pāṇini's artificial system; and (3) modern adaptations of Pāṇini's system. The Prātiśākhyas should be included in the Aindra system of grammatical treatises.
On the Aindra School of Sanskrit Grammarians, 1875, Appendix A, p.106.
2. Zur Einfuhr, in die ind. sprachw II, pp. 38,45,46.
3. कण्ठ्यादिवर्ण एकारम् । उवर्ण ओकारम् ।
4. आद्गुण: । IV. 54-55.
5. उभे व्याळि समस्वरे । VI. 1.87.
6. तस्मादन्यमवसाने तृतीयं गार्ग्य स्पर्शम् । Ṛ. prāt. III. 28.
7. प्रत्ययसवर्णं मुदि शाकटायन: । Ibid. I. 15.
8. अविकारं शाकल्य: शषसेषु । Vāj. Prāt. III. 9.
9. अनुदात्तं चेत पूर्वं तिर्यङ् निहत्य काण्वस्य । Ibid. III. 10.
लोपं काश्यपशाकटायनौ । Ibid. I. 123.
Ibid. IV. 5.

Pāṇini also mentions ancient teachers: Śākaṭāyana[1], Śākalya[2], Gārgya[3], Gālava,[4] Bhāradvāja[5], Kāśyapa[6], Āpiśali[7] etc. but he is silent on the authors of the extant Prātiśākhyas such as Śaunaka, Kātyāyana etc. Pāṇini, however, mentions Śaunaka[8]; but according to him, as a seer of the mantras. His use of the word 'chandasi' in the Sūtra[9] indicates his familiarity with another, most probably the author of the Śikṣā, as is given in the form of counter-example in the Kāśikāvṛtti.[10] Apart from Śaunaka, the seer of the mantras, indeed there were at least two Śaunakas—one, the author of the Śikṣā and the other, the author of the Prātiśākhya. Had Śaunaka, the author of the Śikṣā, been also the author of the Ṛk-prātiśākhya he should not have repeated in the Prātiśākhya the topics such as the order of the letters, places of articulation, effort etc. which, owing to their nature, were to be dealt with in his Śikṣā. There being thus two Śaunakas, Pāṇini was acquainted with Śaunaka, the author of the Śikṣā and not Śaunaka, the author of the Prātiśākhya. Śaunaka, the author of the Prātiśākhya, on account of his referring to Vyāḍi[11] who has been traditionally regarded as the commentator of Pāṇini's grammar, explaining like the Vārttikakāra[12] the formation of the words dūḍhyaḥ, dūṇāśaḥ and dūḍabhaḥ[13] which have been not attended to by Pāṇini, and adopting the style of composing the Sūtras in kārikā form which is generally later to Pāṇini, is certainly prosterior to Pāṇini.

Three sūtras[14] are common to the Pratiśākhya of Kātyāyana (i. e., Vājasaneyi-prātiśākhya) and Pāṇini's grammar. Definitions

---

1. लङः शाकटायनस्य । — III. 4. 111.
2. सम्बुद्धौ शाकल्यस्येतावनार्षे । — I. 1.16.
3. अड्गार्ग्यगालवयो: । — VII. 3.99.
4. इको ह्रस्वोऽङ्या गालवस्य । — VI. 3.61.
5. ऋतो भारद्वाजस्य । — VII. 2.63.
6. तृषिमृषिकृशेः काश्यपस्य । — I. 2.25.
7. वा सुप्यापिशलेः । — VI. 1.92.
8. शौनकादिभ्यश्छन्दसि । — IV. 3.106.
9. Ibid.
10. शौनकीया शिक्षा । — IV. 3.106.
11. उभे व्याळिः समस्वरे । — Ṛ. prāt. III. 28.
12. दुरो दाशनाशदभध्येषूत्वमुत्तरपदादेः ष्टुत्वं च । — Vārttika on VI. 3.109.
13. दूढ्यदूणाशदूळभप्रवादा दुर् दूभूतमक्षरं तेषु नन्तृ । — Ṛ. prāt. V. 55.
14. तस्मिन्निति निर्दिष्टे पूर्वस्य । — Vāj. Prāt. I. 134, Pāṇini I. 1.66.
 तस्मादित्युत्तरस्य । — " I. 135, " I. 1.67,
 षष्ठीस्थानेयोगा । — " I. 136, " I. 1.49.

found in these three sūtras conform to the style of Pāṇini, but not to that of the Prātiśākhya. Further, the mode of interpretting the words in the genitive case in the Vājasaneyi-prātiśākhya is generally not according to the rule as laid down in one[1] of those common sūtras. Mostly in the Vājasaneyi-prātiśākhya 'in place of' is indicated by nominative case[2]. If the sūtra in question would have been composed by Kātyāyana, he must have obeyed its rule in his entire text. From this, it appears that the three aforesaid sūtras have been borrowed from Pāṇini's grammar.

Further, a number of sūtras of the Vājasaneyi-prātiśākhya agree to the Vārttikas of Kātyāyana in completing and supplementing some rules of Pāṇini's grammar. Thus the above grounds suggest that the Vājasaneyi-prātiśākhya also is posterior to Pāṇini's grammar.

If Kātyāyana, the author of the Vājasaneyi-prātiśākhya thus becomes posterior to Pāṇini, the question gains relevance whether this Kātyāyana and Kātyāyana, the author of the Vārttikas, are one and the same person or not.

Several Vārttikas to Pāṇini correspond in substance with the sūtras of the Vājasaneyi-prātiśākhya. As for example, the Vārttika[3] वरगात् कारः and the Vājasaneyi-prātiśākhya[4] कारेण च are similar in their contents and complete the rule (i.e., III.3.108) of Pāṇini. The same remark applies to the Vārttika[5] राद् इफः and to the Vājasaneyi-prātiśākhya[6] र एफेन च with reference to the same rule of Pāṇini. The Vājasaneyi-prātiśākhya[7] अहर्पतौ रेफम् indicates omission in Pāṇini's rule VIII 2.70. The same remark is given by the Vārttika अहरादीनां पत्यादिसु to the very sūtra of Pāṇini. Pāṇini's rule VI.3.109 is criticised in the Vājasaneyi-prātiśākhya[8] षड्दशदन्तयोः संख्यावयोऽर्थयोश्च as well as in the Vārttika षषोत्वं दतृदशधासूत्तरपदादेः ष्टुत्वं च The Vārttika[9] तद् बृहतोः करपत्योश्चोर-

1. षष्ठीस्थानेयोगा (i.e., The force of the genitive case in a sūtra is that of the phrase 'in place of' when no special rules qualify the sense of the genitive.)
2. तकारो ले लम् । Vāj. Prāt. IV. 13.
सर्वों अकार ओकारम् । Ibid. IV. 43.
3. 3 on Pāṇini, III.3.108.
4. I. 37.
5. 4 on Pāṇini, III.3.108.
6. I.39.
7. III. 39.
8. III.47.
9. on Pāṇini, VI.1.157.

देवतयोः सुट् तलोपश्च resembles the Vājasaneyi-prātiśākhya[1] तद् बृहतो करपत्योस्तलोपश्च. These instances of resemblance suggest that one and the same Kātyāyana had composed the Vājasaneyi-prātiśākhya and the Vārttikas.

Yudhiṣṭhira Mīmāṁsaka has also accepted only one Kātyāyana mainly on the basis of similarity of several sūtras of Vājasaneyi-prātiśākhya with those of the Vārttikas.[2]

The date of Pāṇini with whom Kātyāyana is closely related can help fix the date of the latter. R.G. Bhaṇḍārakara and Goldstücker have placed Pāṇini in the 7th century B.C. whereas Grierson, Lassen, Böhtlingk and Keith assign him to the 4th century B.C. According to V.S. Agrawala, Pāṇini was to be in the middle of the 5th century B.C.[3] While views on Pāṇini's date are divergent, scholars agree on the date of Patañjali, i.e., 150 B.C. Kielhorn and Macdonell hold that there was long interval between Patañjali and Kātyāyana. To allow linguistic, social and cultural development, if a gap of at least two hundred years be granted between Kātyāyana and Pāṇini, Kātyāyana will be placed in the middle of the 4th century (i.e., 350) B.C. This date fits in with the tradition that Kātyāyana was the minister of king Nanda. V. S. Agrawala has expressed the view that the interval of time between Pāṇini and Kātyāyana was about 100 years.[4] Yudhiṣṭhira Mīmāṁsaka, however, places Pāṇini to 2800 years[5] and

1. III.53.

2. हमारा विचार है कि याज्ञवल्क्य का पौत्र, कात्यायन का पुत्र वररुचि कात्यायन अष्टाध्यायी का वार्त्तिककार है ।

Saṁskrita-vyākaraṇa-śāstra kā Itihāsa, p. 212.

3. हमारी संमति में इस विषय में जो भारतीय अनुश्रुति है, वह सत्य परम्परा पर आश्रित जान पड़ती है, अर्थात् पाणिनि किसी नन्दवंशी राजा के समकालीन थे । यह समय पांचवीं शती ई० पू० के मध्य भाग में था ।'

Pāṇinikālīna Bhāratavarṣa, p. 468.

4. पाणिनि और कात्यायन में लगभग एक शती का अन्तर था ।

Ibid. p. 470.

5. हम प्राचीन आर्ष वाङ्मय के अनुशीलन से इस परिणाम पर पहुँचे हैं कि पाणिनि विक्रम से लगभग २८०० वर्ष प्राचीन हैं

Saṁskrita-vyākaraṇa-śāstra kā Itihāsa, p. 137.

Kātyāyana to 2700 years[1] before Vikrama. But he has accepted the same interval of time, i. e., 100 years between the two.

Thus it is probable that Kātyāyana, the author of the Pariśiṣṭas, Prātiśākhya, Śrauta-sūtra, Sarvānukramaṇī etc. might have been the same as that of the Vārttikas on Pāṇini. The same Kātyāyana had composed all these treatises and might have thus flourished in the middle of the fourth century B. C.

1. अतः वार्त्तिककार कात्यायन का काल विक्रम से लगभग २७०० वर्ष पूर्व रहा होगा।

Ibid. p. 214.

THE PLACE OF THE KŚS. IN KINDRED LITERATURE

BAUDHĀYANA-ŚRAUTA-SŪTRA

ĀPASTAMBA-ŚRAUTA-SŪTRA

HIRAṆYAKEŚĪ OR SATYĀṢĀḌHA-ŚRAUTA-SŪTRA

VAIKHĀNASA-ŚRAUTA-SŪTRA

MĀNAVA-ŚRAUTA-SŪTRA

VĀRĀHA-ŚRAUTA-SŪTRA

ĀŚVALĀYANA-ŚRAUTA-SŪTRA

ŚĀṄKHĀYANA-ŚRAUTA-SŪTRA

VAITĀNA-ŚRAUTA-SŪTRA

II : THE PLACE OF THE KŚS. IN KINDRED LITERATURE

The Śrauta-sūtras attached to the Ṛg-veda, the Sāma-veda, the Yajur-veda and the Atharva-veda describe the duties of the Hotṛ, the Udgātṛ, the Adhvaryu and the Brahman priests respectively in the performance of different Śrauta rituals. The Śrauta-sūtras of one and the same Veda vary in their scheme as well as in details. Moreover, they seem to differ in sūtra-style due to their being composed by different authors. In these circumstances, the Baudhāyana-śrauta-sūtra and the Āpastamba śrauta-sūtra in particular and other Śrauta-sūtras in general may be considered here for evaluation of the Kātyāyana-śrauta-sūtra.

Both the Baudhāyana-śrauta-sūtra and the Āpastamba-śrauta-sūtra, like the Kātyāyana-śrauta-sūtra, chalk out mainly the duties of the Adhvaryu priest for the performance of the sacrificial ceremonials. They are as comprehensive and original as the Kātyāyana-śrauta-sūtra. Other Śrauta-sūtras dealing with the functions of the Adhvaryu priest are broadly based upon the Baudhāyana-śrauta-sūtra and Āpastamba-śrauta-sūtra. Moreover, except the Hiraṇyakeśī-śrauta-sūtra all others are brief. It may be also noted here that the Śrauta-sūtras attached to the other three Vedas, viz., the Ṛg-veda, the Sāma-veda and the Atharva-veda, and (thereby) meant for three different priests, are also short.

Baudhāyana-śrauta-sūtra:

The Baudhāyana-śrauta-sūtra is the oldest among the Sūtras of its kind and belongs to the Taittirīya-śākhā of the Kṛṣṇa-yajur-veda. There are twenty-nine praśnas (chapters) in it. Each praśna contains a number of kaṇḍikās consisting of a number of sūtras. The following are its contents :

Praśna	1	Darśa-pūrṇamāsa.
,,	2	Agnyādhāna.
,,	3	Punarādhāna, Agnihotra, Agnyupasthāna, Piṇḍa-pitṛyajña, Āgrayaṇa, Yājamāna, Brahmatva, and Hautra.
,,	4	Paśubandha.
,,	5	Cāturmāsyas.
,,	6-8	Agniṣṭoma.
,,	9	Pravargya.

Praśna	10	Agnicayana.
,,	11	Vājapeya.
,,	12	Rājasūya.
,,	13	Iṣṭikalpa.
,,	14	Aupānuvākya (i.e., the arrangement of the mantras with their explanatory passages necessary for rituals).
,,	15	Aśvamedha.
,,	16	Dvādaśāha, Gavām-ayana, and Ahīnas.
,,	17	Atirātra, Ekādaśinī, Punaściti, Sarpasattra, Viśvasṛjāṁ-sattra, Kuṇḍapāyinām-ayana, Utsargiṇām-ayana, Tāpaścitām-ayana, Brahmaṇo'yana, Sautrāmaṇī, Samāvartana, Jyotir-ayana and Mahāyajñas.
,,	18	Ekāhas.
,,	19	Kāṭhakam (short and simple cayanas, viz., Sāvitra, Nāciketa, Brahmacit, Samasta, Vaiśvasṛja and Āruṇaketuka).
,,	20-23	Dvaidha-sūtras (The compilation of the opinions of various teachers about the performance of the rites treated in the previous praśnas).
,,	24-26	Karmānta-sūtras (supplementary sūtras dealing with ritualistic acts overlooked in the details of the respective sacrifices).
,,	27-29	Prāyaścittas.

The following points may be taken into account after comparison of the Baudhāyana-śrauta-sūtra and the Kātyāyana-śrauta-sūtra :

I. The above list of contents shows that the Baudhāyana-śrauta-sūtra deals with additional subject-matters wanting in the Kātyāyana-śrauta-sūtra. Among them, Aupānuvākya, Kāṭhaka, Dvaidha and Karmānta-sūtras are important. The kāmya iṣṭis (optional offerings) treated in a separate chapter of the Baudhāyana-śrauta-sūtra are left out by the Kātyāyana-śrauta-sūtra. The Hautra, Śulba and Pravara-sūtras which form the integral part of the former are not found in the latter, but are arranged in three different Pariśiṣṭas ascribed to Kātyāyana. Despite these, even the accounts of the individual sacrifices are more detailed and comprehensive in the Baudhāyana-śrauta-sūtra than in the Kātyāyana-śrauta-sūtra. But so far as the account of Agnicayana is concerned, the latter is more comprehensive as well as systematic.

II. Most of the Śrauta-sūtras contain some general rules or definitions but their position is not uniform in ally of them. In some of

them they (i.e., rules or definitions) are scattered all over the text. But in a few others they are systematically collected together either at the beginning or at the end or at some other place of the text. The Baudhāyana-śrauta-sūtra does not contain such general rules or definitions. Only at the beginning of its Karmānta-sūtras (i.e., 24.1.11), a few kaṇḍikās seem to offer some general rules. But in the Kātyāyana-śrauta-sūtra general rules and definitions have been arranged in one complete chapter at the very beginning of the text. They prove very helpful in going through the book as well as in performing the rituals. Thus the presence of these general rules or definitions in large number in the Kāty yana-śrauta-sūtra makes it superior to the Baudhāyana-śrauta-sūtra.

III. The Samāvartana which is actually a domestic ritual is wrongly included in the Baudhāyana-śrauta-sūtra. On the other hand, Pitṛmedha which has the characteristics of the Śrauta ritual is left out by the same. But the Kātyāyana-śrauta-sūtra deals in detail with the Pitṛmedha. The Samāvartana not being treated in it is included in its Gṛhya-sūtra (viz., Pāraskara). Thus it is evident that the Kātyāyana-śrauta-sūtra maintains more propriety than the Baudhāyana-śrauta-sūtra.

IV. As regards style, the first noteworthy peculiarity of the Baudhāyana-śrauta-sūtra is that its text, unlike that of the Kātyāyana-śrauta-sūtra, is in saṁdhi form, having no trace of division into sūtras. Each kaṇḍikā practically is one long sentence, little differing from the Brāhmaṇic style. This is apparently a defect in the actual sūtra-style. However, prose is simple, being of descriptive nature, e. g.,

राजसूयेन यक्ष्यमाणो भवति 'स पुरस्तात्फाल्गुन्यै वा चैत्र्ये वा पौर्णमास्या अमावास्येन हविषेष्ट्वा दीक्षते' तस्य तिस्रो दीक्षास्तिस्र उपसदः सप्तम्यां प्रसुतः 'संतिष्ठत एष प्रायणीयो ऽग्निष्टोमश्चतुष्टोमः सहस्रदक्षिणः उदवसानीयान्तः' ।[1]

On the other hand, in the Kātyāyana-śrauta-sūtra the sūtras are separated and detached. The description is blended with reasons and comments, e. g.,

राज्ञो राजसूयोऽनिष्टिनो वाजपेयेन ।[2]

इष्टिसोमपशवो भिन्नतन्त्राः कालभेदात् ।[3]

पवित्रश्चतुर्दीक्षः सहस्रदक्षिणः ।[4]

माघीपक्षयजनीये दीक्षा ।[5]

1. BŚS. 12.1.
2. KŚS. 15.1.1.
3. Ibid. 15.1.2.
4. Ibid. 15.1.3.
5. Ibid. 15.1.4.

Indeed the sūtra-style of the Kātyāyana-śrauta-sūtra is more concise and refined than that of the Baudhāyana-śrauta-sūtra. This can be easily determined by a comparative scrutiny of the sūtras of both dealing with the same topic, e.g.,

अथातो नक्षत्राणामेव मीमांसा 'कृत्तिकास्वाग्निमादधीत' रोहिण्यामग्निमादधीत पुनर्वस्वोरग्निमादधीत 'पूर्वयोः फल्गुण्योरुत्तरयोः फल्गुण्योश्चित्रायामिति ········ ।[1]

cf. कृत्तिका-रोहिणी-मृगशिरः-फल्गुनीषु ।[2]

× × ×

पिण्डपितृयज्ञं करिष्यन्नुपकल्पयते सकृदाच्छिन्न बर्हिर्दर्भांश्च परिस्तरणीयान्व्रीहींश्च शूर्पं च प्रक्षालिते चोलूखलमुसले स्थालीं, सस्रुवां समेक्षणामेरकोपबर्हणे आञ्जनभ्यञ्जने दशां स्फ्यमुदकुम्भं यज्ञायुधानीत्यथान्वाहार्यपचनं परिस्तृणाति तमुत्तरेणैकैकं संसादयति ।[3]

cf. परिस्तीर्य तं पूर्ववत्पात्रासादनमेकशः ।[4]

× × ×

अथातो महारात्र एव बुध्यन्ते संबोधयन्त्येतानृत्विजोऽध्वर्युं होतारं ब्रह्माणमुद्गातारं, प्रतिप्रस्थारं प्रस्तोतारं, प्रशास्तारं, ब्राह्मणाच्छंसिनमच्छावकं, नेष्टारं, पोतारं, सदस्यमुन्नेतारमाग्नीध्रं, ग्रावस्तुतं, सुब्रह्मण्यं, प्रतिहर्तारं ये चान्ये परिकर्मिणो भवन्ति········ ।[5]

cf. अपरात्र ऋत्विजः प्रबोधयन्ति ।[6]

These examples bear testimony to the fact that the Kātyāyana-śrauta-sūtra is much more brief and compressed in its style than the Baudhāyana-śrauta-sūtra.

V. The Baudhāyana-śrauta-sūtra at some places has irrelevant statements. For example, in the context of Agnyādhāna it has enumerated the names of sixteen priests who are employed in the Soma sacrifice.[7] But the Kātyāyana-śrauta-sūtra is alert to propriety and relevancy, and mentions those priests in the context of the Soma sacrifice.

VI. In most cases the Baudhāyana-śrauta-sūtra has adopted the same mode to begin the description of the sacrifices, e.g.,

---

1. BŚS. 2.12.
2. KŚS. 4.7.2.
3. BŚS. 3.10.
4. KŚS. 4.1.3.
5. BŚS. 7.1.
6. KŚS. 9.1.1.
7. BŚS. 2.3.

आमावास्येन वा पौर्णमासेन वा हविषा यक्ष्यमाणो भवति ।[1]

अश्वमेधेन यक्ष्यमाणो भवति ।[2]

द्वादशाहेन यक्ष्यमाणो भवति ।[3]

This common mode creates monotony besides the fact that such sūtras do not serve any purpose. But the Kātyāyana-śrauta-sūtra has adopted different modes. It begins with the date or time or eligibility (for the performance) or the main characteristic of the concerned sacrifice. Thus the commencing sūtra gives important information about that sacrifice and therefore is neither useless nor superfluous, e.g.,

पश्विज्या संवत्सरे संवत्सरे प्रावृषि ।[4]

राज्ञोऽश्वमेधः सर्वकामस्य ।[5]

ज्योतिष्टोमधर्मा एकाह-द्वादशाहयोस्तद्गुणदर्शनात् ।[6]

अग्निः सोमाङ्गं, तद्गुणव्यतिषङ्गात् ।[7]

VII. The Baudhāyana-śrauta-sūtra quotes the mantras even of his own school (i.e., Taittirīya) in their full form.[8] This does not comply with the tradition according to which most of the Śrauta-sūtras quote the mantras of their respective schools in pratīka form and those of the other schools in full form. The Kātyāyana-śrauta-sūtra has perfectly obeyed the tradition and therefore is superior to the Baudhāyana-śrauta-sūtra in this respect also.

VIII. The following types of the so-called Aupānuvākya, Dvaidha and Karmānta-sūtras composed in Brāhmaṇic style form the additional and peculiar contents of the Baudhāyana-śrauta-sūtra, e. g.,

अथ वै भवति प्रजापतिरकामयत प्रजाः सृजेयेति 'स तपोऽतप्यत' स सर्पानसृजत' सोऽकामयत प्रजाः सृजेयेति 'स द्वितीयमतप्यत' स वयांस्यसृजत...।[9]

---

1. BŚS. 1.1.
2. Ibid. 15.1.
3. Ibid. 16.1.
4. KŚS. 6.1.1.
5. Ibid. 20.1.1.
6. Ibid. 12.1.1.
7. Ibid. 16.1.1.
8. सुप्रजसस्त्वा.........श्लोक उत्तम ॥ Tait. Saṁ. I.1.10.1 & BŚS. 1.12.
   धूरसि धूर्व धूर्वन्तं.........दृंहस्व मा ह्वारि ॥ Ibid. I.1.4.1 & Ibid. 1.5.
9. BŚS. 14.1.

स ह स्माह बौधायनो यावज्जीवप्रयुक्तान्येव चातुर्मास्यानि स्युरन्तर्मिथुनानि' प्रथमे त्वेव संवत्सरे व्रतं चरेदित्यत्रो ह स्माह शालीकिः 'सांवत्सरिकाण्येव खलु चातुर्मास्यानि ब्रह्मचर्यवन्ति भवन्तीति' यथा प्रयोगमित्यौपमन्यवः ।[1]

'अथायं राजसूयोऽर्धसप्तदशैर्मासः संतिष्ठतेऽर्धषोडशैर्वा' तस्मिन्सोमसंस्थाः पंचैकाहाः अहीनो द्विरात्रः 'षट् छाला' अष्टौ यूपाः षड्ढाग्निष्टोमिका द्विपशौ पशुबन्धे सौत्रामण्यामष्टमस्तावन्त एवावभृथाः... ।[2]

These passages do not have the characteristic of the sūtra, but rather represent the style of the Brāhmaṇas. Such style is to be found in as many as eight chapters of the Baudhāyana-śrauta-sūtra. But the Kātyāyana-śrauta-sūtra totally lacks in this Brāhmaṇic style. Throughout the text, things are treated in the same sūtra-style. There is neither uniformity nor system in the Baudhāyana-śrauta-sūtra But the Kātyāyana-śrauta-sūtra has successfully maintained both of these. Therefore, on the whole, the Kātyāyana-śrauta-sūtra is superior to the Baudhāyana-śrauta-sūtra as a sūtra treatise.

Āpastamba-śrauta-sūtra :

The Āpastamba-śrauta-sūtra is second in importance, belonging to the Taittirīya-ś khā of the Kṛṣṇa-yajur-veda. Twenty-four praśnas (i. e., chapters) are devoted to the Śrauta sacrifices. Each praśna is divided into many kaṇḍikās which contain a number of sūtras. The following are the contents of this Śrauta-sūtra :

Praśna	1—4	Darśa-pūrṇamāsa and Yājamāna.
,,	5	Agnyādhāna and Punarādhāna.
,,	6	Agnihotra and Agnyupasthāna.
,,	7	Nirūḍhapaśubandha.
,,	8	Cāturmāsyas.
,,	9	Prāyaścittas.
,,	10-13	Agniṣṭoma.
,,	14	Ukthya, Ṣoḍaśin, Atirātra, Aptoryāma, Aikādaśina, Soma-prāyaścittas etc.
,,	15	Pravargya.
,,	16-17	Agnicayana.
,,	18	Vājapeya and Rājasūya.
,,	19	Sautrāmaṇī, Sāvitra, Nāciketa, Cāturhotra, Vaiśvasṛja (Agni), and optional offerings.
,,	20	Aśvamedha, Puruṣamedha and Sarvamedha.
,,	21	Dvādaśāha, Gavām-ayana, and Utsargiṇām-ayana.

1. BŚS. 21.1.
2. Ibid. 26.1.

Praśna 22 Ekāhas, Ahīnas and Savas.
 ,, 23 Sattras.
 ,, 24 General definitions, Pravaras and Hautrakas.

The following points may be noted after the comparsion of the Āpastamba-śrauta-sūtra and the Kātyāyana-śrauta-sūtra:

I. The above list of contents indicates that the Āpastamba-śrauta-sūtra also, like the Baudhāyana-śrauta-sūtra, contains Pravaras, Hautrakas, optional offerings and short and simple cayanas not treated in the Kātyāyana-śrauta-sūtra. The Āpastamba-śrauta-sūtra, unlike the Baudhāyana-śrauta-sūtra, has given general rules and definitions on ritualistic matters. But they are not as comprehensive as in the Kātyāyana-śrauta-sūtra. Moreover, the Āpastamba-śrauta-sūtra has dealt with them at the end of the text while the Kātyayana-śrauta-sūtra does so at the very beginning of the text. The other forms (saṁsthās) of Jyotiṣṭoma, viz., Ukthya, Ṣoḍaśin, Atirātra etc. are described by Āpastamba more elaborately and more systematically than by Kātyāyana. Further, the Āpastamba-śrauta-sūtra has compiled the Prāyaścitta-sūtras regarding the Havir-yajñas and Soma-yāgas at two different places, i.e., just after the description of these two types of sacrifice. But the Kātyāyana-śrauta-sūtra has collected all types of Prāyaścitta-sūtras in only one chapter. Thus Āpastamba seems more particular about the Prāyaścittas than Kātyāyana.

II. In the Āpastamba-śrauta-sūtra Dvādaśāha and Gavām-ayana, Vājapeya and Rājasūya, Ekāhas and Ahīnas are treated in three chapters only; one chapter is devoted to each pair. But in the Kātyāyana-śrauta-sūtra the aforesaid six have occupied six separate chapters. Thus the division of the chapters in the Kātyāyana-śrauta-sūtra is more reasonable.

III. In the description and the order of the Ekāhas, Ahīnas and Sattras, the Āpastamba-śrauta-sūtra and the Kātyāyana-śrauta-sūtra do not differ much. This is so because both depend upon one and the same source--the Tāṇḍya-mahā-brāhmaṇa.

IV. So far as the style of the sūtras is concerned, the Āpastamba-śrauta-sūtra is nearer to the Kātyāyana-śrauta-sūtra than the Baudhāyana-śrauta-sūtra. Generally the sūtras are short and simple, e. g.,

सः उत्करः ।[1]

1. ĀŚS. 2.1.7.

नानृतं वदेत् ।[1]

एवं प्रातः ।[2]

Sometimes the Āpastamba-śrauta-sūtra contains more than one short sentence in a single sūtra, e.g.,

न दीक्षितवसनं परिदधीत । नास्य पापं कीर्तयेत् । नान्नमश्नीयात् ।[3]

But this type of practice which indicates looseness in the sūtra-style is lacking in the Kātyāyana-śrauta-sūtra. Apart from this, a number of sūtras in the Āpastamba-śrauta-sūtra are long and therefore do not have the main characteristic of a sūtra, e. g.,

अपात्ताः प्रथमे पिण्डाः भवन्त्यप्रतिहताः पाणयः । अथ ब्रह्मौदनशेषं संकृष्य तस्मिन्नाज्यशेषमानीय तस्मिन्नित्रियस्याश्वत्थस्य तिस्रः समिध आर्द्राः सपलाशाः प्रादेशमात्र्यः स्तिभिगवत्यो विवर्तयति ।[4]

This type of lengthy sūtras suggests the little advanced sūtra-style of the Āpastamba-śrauta-sūtra in comparison to the Kātyāyana-śrauta-sūtra. Further, this view may be supported by the following parallel instances:

(a) अथ नक्षत्राणि ।[5]
कृत्तिकासु ब्राह्मण आदधीत मुख्यो ब्रह्मवर्चसी भवति ।[6]
रोहिण्यामाधाय सर्वान्रोहान्रोहति ।[7]
मृगशीर्षे ब्रह्मवर्चसकामो वा ।[8]
पूर्वयोः फल्गुन्योर्य कामयेत दानकामा मे प्रजाः स्युरिति ।[9]
उत्तरयोर्यः कामयेत भग्यन्नादः स्यामिति ।[10]
cf. अमावास्यायामग्न्याधेयम् । कृत्तिका-रोहिणी-मृगशिरः फल्गुनीषु ।[11]

(b) पालाशं तेजस्कामो यज्ञकामो वा । खादिरं स्वर्गकामो वीर्यकामो वा । बैल्वमन्नाद्यकामो ब्रह्मवर्चसकामो वा । रौहीतकं प्रजाकामश्चक्षुष्कामो वा ।[12]

---

1. ĀŚS. 5.25.3?
2. Ibid. 5.25.14.
3. Ibid. 10.15.15.
4. Ibid. 5.5.10.
5. Ibid. 5.3.2.
6. Ibid. 5.3.3.
7. Ibid. 5.3.5.
8. Ibid. 5.3.6.
9. Ibid. 5.3.8.
10. Ibid. 5.3.9.
11. KŚS. 4.7.1-2
12. ĀŚS. 7.1.16.

समे जातमशाखाजं बहुपर्णशाखमप्रतिशुष्काग्रमसुषिरमव्यावृत्तमघूर्ण-
मृजुमूर्ध्वशकलमग्र ईषदुपावनतं प्रागुदक् प्रत्यावीपनतम् ।[1]

cf. पालाशं बहुलपर्णमशुष्काग्रमूर्ध्वसकलशाखं मध्याग्रोपनतमव्रणम् ।
अभावे खदिर-विल्व-रौहितकात् ।[2]

Thus the Āpastamba-śrauta-sūtra takes much more space than the Kātyāyana-śrauta-sūtra for the expression of the same idea, and therefore does not present the condensed style like that of the latter.

Hiraṇyakeśī or Satyāsāḍha-śrauta-sūtra :

The Hiraṇyakeśī-śrauta-sūtra, third in importance among the Śrauta-sūtras belonging to the Taittirīya-śākhā of the Kṛṣṇa-yajur-veda, covers twenty-four praśnas of its Kalpa-sūtra. This Śrauta-sūtra is closely allied to the Āpastamba-śrauta-sūtra. Each praśna is divided into eight paṭalas. In the first ten praśnas, the sūtras are not numbered.

The following are the contents of the Hiraṇyakeśī-kalpa-sūtra from which the contents of this Śrauta-sūtra can be seen:

Praśna	1	General definitions.
,,	2	Darśa-pūrṇamāsa, Piṇḍapitṛyajña and Brahmatva.
,,	3	Angyādhāna, Punarādhāna, Agnihotra and Āgrayaṇa.
,,	4	Nirūḍhapaśubandha.
,,	5	Cāturmāsyas.
,,	6	Yājamāna of the iṣṭis.
,,	7-9	Agniṣṭoma.
,,	10	Yājamāna of the Jyotiṣṭoma and Brahmatva.
,,	11-12	Agnicayana.
,,	13	Vājapeya and Rājasūya.
,,	14	Aśvamedha, Puruṣamedha and Sarvamedha.
,,	15	Prāyaścittas.
,,	16	Dvādaśāha.
,,	17	Ekāhas and Ahīnas.
,,	18	Sattras.
,,	19-20	Gṛhya rituals.
,,	21	Hautra and Pravaras.
,,	22	Optional animal offerings.
,,	23	Kaukila (Sautrāmaṇī), Kāṭhaka and Savas.

1. ĀŚS. 7.1.17.
2. KŚS. 6.1.8.9.

Praśna	24	Pravargya.
,,	25	Śulba-sūtras.
,,	26-27	Dharma-sūtras.
,,	28-29	Pitṛmedha.

The detailed ritualistic accounts of the Hiraṇyakeśī-śrauta-sūtra are greatly influenced by the two preceding Śrauta-sūtras of the same school, i.e., Baudhāyana-śrauta-sūtra and Āpastambā-śrauta-sūtra. In many cases it has directly borrowed from the Āpastamba-śrauta-sūtra. Thus it is less original than the Kātyāyana-śrauta-sūtra.

Although the Hiraṇyakeśī-śrauta-sūtra, like the Kātyāyana-śrauta-sūtra, contains the general rules and definitions at the very beginning, they are not so informative and comprehensive as in the latter. The Hiraṇyakeśī-śrauta-sūtra and the Kātyāyana-śrauta-sūtra both agree in giving the account of Pravargya almost at the end. The arrangement of the Śrauta rituals in the former is mixed up with the other three types of Sūtras, viz., Gṛhya, Śulba and Dharma. But in the latter the Śrauta rituals are arranged without the interruption of any such Sūtras. The Hiraṇyakeśī-śrauta-sūtra has described the Yājamāna elaborately in two chapters. But the Kātyāyana-śrauta-sūtra has treated the same only briefly. Similarly the account of Pitṛmedha presented (in two chapters) by the former is much more detailed than in the latter. Furthermore, some additional rituals (that have been already pointed out in the context of the Baudhāyana-śrauta-sūtra) dealt with in the Hiraṇyakesī-śrauta-sūtra are lacking in the Kātyāyana-śrauta-sūtra.

Regarding the sūtra-style, it is certain that the Hiraṇyakeśī-śrauta-sūtra is not so brief and compressed as the Kātyāyana-śrauta-sūtra. It seems to have superfluous words also. For example, while referring to the opinions of other Ācaryas, the Hiraṇyakeśī-śrauta-sūtra uses एके समामनन्ति frequently whereas the Kātyāyana-śrauta-sūtra has एके only. The following corresponding sūtras of the both point to the conclusion that the Hiraṇyakeśi-śrauta-sūtra is inferior to the Kātyāyana-śrauta-sūtra in regard to the style of the sūtras, which requires extreme brevity and economy, e.g.,

(a) उत्तरस्याऽऽदिना पूर्वास्यान्तं विद्यात् ।[1]

cf. परादिना पूर्वान्तः ।[2]

(b) ततश्चतुर्षु मासेषु कार्त्तिक्यां मार्गशीर्ष्यां वा साकमेधैर्यजते ।[3]

---

1. HŚS. 1.1.
2. KŚS. 1.3.9.
3. HŚS. 5.3.

cf. कार्त्तिक्यां साकमेधा द्व्यहम् ।[1]

(c) शरदि वाजपेयेन यजेत् । ब्राह्मणो राजन्यो वा ।[2]

cf. वाजपेयः शरद्यवैश्यस्य ।[3]

(d) पैतुद्रवावभितो भवतः । त्रयः खादिरा दक्षिणतस्त्रयः उत्तरतः । त्रयो वैल्वाः पालाशा दक्षिणतस्त्रय उत्तरतो वैल्वानेक उत्तमान्त्समामनन्ति पालाश उपशयः ।[4]

cf. रज्जुदालो मध्ये । अभितः पैतुदारवौ । षट् षड् वैल्व-खादिर-पालाशाः । त्रयस्त्रयोऽभितः ।[5]

With these instances it is evident that the Hiraṇyakeśī-śrauta-sūtra, in the composition of the sūtras, has not observed brevity and compression as the Kātyāyana-śrauta-sūtra.

Vaikhānasa-śrauta-sūtra:

The Vaikhānasa-śrauta-sūtra, also belonging to the Taittirīya-śākhā, has very little original matter. Most of its contents are directly borrowed from the Baudhāyana-śrauta-sūtra, the Āpastamba-śrauta-sūtra and the Hiraṇyakeśī-śrauta-sūtra with changes only in the order of narration. The Śrauta rituals have occupied twenty-one praśnas out of thirty-two of its Kalpa-sūtra. The following are the contents:

Praśna	1	Agnyādhāna and Punarādhāna.
,,	2	Agnihotra.
,,	3-7	Darśa-pūrṇamāsa.
,,	8-9	Āgrayaṇa and Cāturmāsyas.
,,	10	Nirūḍhapaśubandha.
,,	11	Sautrāmaṇī and definitions (of implements and utensils).
,,	12-16	Agniṣṭoma with Pravargya.
,,	17	Ukthya, Ṣoḍaśin etc. and Vājapeya.
,,	18-19	Agnicayana.
,,	20	Prāyaścittas of iṣṭis.
,,	21	Prāyaścittas of Soma sacrifices.

It is evident from the above contents that the Vaikhānasa-śrauta-sūtra, unlike the Kātyāyana-śrauta-sūtra and the Śrauta-sūtras belonging to the Kṛṣṇa-yajur-veda, begins with Agnyādhāna. Further, it is peculiar in inserting at due places the individual acts of the yajamāna (which others have collected generally at one place), and describing the Pravargya with Agniṣṭoma (which others have treated

1. KŚS. 5.6.1.
2. HŚS. 13.1.1-2.
3. KŚS. 14.1.1.
4. HŚS. 14.2.39-40.
5. KŚS. 20.4.17-20.

separately). Its general definitions, confined only to the implements and utensils, are very short and therefore cannot be compared with those of the Kātyāyana-śrauta-sūtra. It does not contain the Kāmya Darśa-pūrṇamāsa, Hautra and Kaukila Sautrāmaṇī. The Piṇḍapitṛyajña, instead of being treated in the Śrauta-sūtra, is dealt with in its Gṛhya-sūtra.

The Śrauta-sūtra has been composed in simple and descriptive style. Its sūtras, like those of the Baudhāyana-śrauta-sūtra due to being undivided, represent prose passages, e. g.,

ऐन्द्राग्नेन सौर्येण प्राजापत्येन वा निरुढपशुबन्धेन प्रतिसंवत्सरं प्रत्ययनं प्रतिषाण्मासं वा यक्ष्यमाणः पौर्णमास्याममावास्यायामापूर्यमाणपक्षे पुण्ये नक्षत्रे वा यजेत् मृत्योरात्मानं निष्क्रीणाति सर्वान्कामानवाप्नोति पशुबन्धस्य यज्ञक्रतोः षड्ऋत्विजः आग्नीध्रो ब्रह्मा च ब्रह्माणौ होता मैत्रावरुणश्च होतारावध्वर्युः प्रतिप्रस्थाता चाध्वर्यू ।[1]

वाजपेयेन ब्राह्मणो-राजन्यो वर्द्धिकामो यजेत् नित्यवद्वा तस्य सर्वं सप्तदश संख्या भवति षोडशिवत्कल्पो वसन्तादिषु चतसृष्वृतुषु पुरस्तात्पौर्णमास्यै दीक्षेत त्रयोदश दीक्षास्तिस्र उपसदः सप्तदशीं प्रसुतोऽपिवा सप्तदश दीक्षास्तिस्र उपसद एकविंशीं प्रसुत...... ।[2]

Thus the Vaikhānasa-śrauta-sūtra is neither original in its subject-matter nor refined in its sūtra-style. Therefore, the superiority of the Kātyāyana-śrauta-sūtra to the Vaikhānasa-śrauta-sūtra is not doubtful. Similarly the other two unimportant Śrauta-sūtras—Bhāradvāja and the Vādhula—attached to the Taittirīya-śākhā, are far inferior to the Kātyāyana-śrauta-sūtra.

Mānava-śrauta-sūtra:

The Mānava-srauta-sūtra, attached to the Maitrāyaṇī-śākhā of the Kṛṣṇa-yajur-veda, is one of the oldest Śrauta-sūtras. The whole text is divided into five parts. In the first part consisting of eight chapters are described Darśa-pūrṇamāsa, Piṇḍapitṛyajña, Yājamāna, Agnyādhāna, Agnihotra, Agnyupasthāna, Āgrayaṇa, Punarādhāna, Cāturmāsyas, Pitṛyajña, Pañcaśāṃvatsarikas and Paśubandha. The second part, consisting of five chapters, deals with Agniṣṭoma. In the third and fourth parts, each of which has only eight khaṇḍas, are described the Prāyaścittas and the Pravargya respectively. The fifth part consisting of two chapters deals with the iṣṭis.

The above contents point to the fact that the various types of numerous Ekāhas, Ahīnas and Sattras and Agnicayana, described

1. VŚS. 10.1.
2. Ibid. 17.7.

elaborately in the Kātyāyana-śrauta-sūtra, are lacking in the Mānava-śrauta-sūtra. Moreover, the detailed definitions as given in the Kātyāyana-śrauta-sūtra are not available in the Mānava-śrauta-sūtra.

So far as its style is concerned, it is of descriptive nature resembling the Brāhmaṇic parts of the Kṛṣṇa-yajur-veda but differing from them because of giving only the procedure of rituals and not legends, speculations, discussions etc. which are blended into them. The following examples may be considered to have an idea of its sūtra-style:

वरुणप्रघासाश्चतुर्षु मासेषु । वैश्वदेविकं विधानम् । पञ्च संचराणाम् । मारुत्यै प्रतिप्रस्थाता वत्सानुपाकरोत्यध्वर्युर्वारुण्यै । पृथगिध्माबर्हिषी संनह्यतः । सकृत्संनद्धं प्रतिप्रस्थाता ।

अथातः प्रवर्ग्यकल्पं व्याख्यास्यामः । प्रवर्ग्यं संभरिष्यन्नमावास्यायां पौर्णमास्यायामापूर्यमाणपक्षस्य वा पुण्ये नक्षत्रे सोऽयं स्वविधानप्रकृतिः । यथोपदिष्टं मन्त्रानुपूर्व्याद्द्रव्यैरभिसंबन्धः । न प्रथमयज्ञे ज्योतिष्युक्थ्ये च प्रजाकामः पशुकामः । प्रजाकामानां च बृहस्पतिसवो विहितः ।[2]

On the whole, it is to be concluded that that the Kātyāyana-śrauta-sūtra as a sūtra treatise is far better than the Mānava-śrauta-sūtra.

Vārāha-śrauta-sūtra:

The Vārāha-śrauta-sūtra also, belonging to the Maitrāyaṇī-śākhā, is divided into three parts. The following are its contents:

I. Prāksaumika	Chapter 1	Definitions, Yājamāna and Brahmatva.
	,, 2,3	Darśa-pūrṇamāsa.
	,, 4	Agnyādhāna.
	,, 5	Punarādhāna, Agnihotra, Agnyupasthāna and Āgrayaṇa.
	,, 6	Paśubandha.
	,, 7	Cāturmāsyas.
II. Agnicayana	Chapter 1,2	Agnicayana.
III. Vājapeyādika	Chapter 1	Vājapeya.
	,, 2	Dvādaśāha, Gavām-ayana, Utsargiṇām-ayana, Mahāvrata and Sautrāmaṇī.
	,, 3	Rājasūya.
	,, 4	Aśvamedha.

1. MŚS. I.7.3 (1-5).
2. Ibid. IV. 1 (1-3).

The Śrauta-sūtra is not so elaborate in the description of the rituals as the Kātyāyana-śrauta-sūtra. Generally the sūtras are short but not difficult to understand like those of the Kātyāyana-śrauta-sūtra. The specimen of its style can be seen in the following sūtras:

राज्ञो राजसूयः । अग्निष्टोमेनेष्ट्वा चैत्र्यां पौर्णमास्यां सप्तरात्रस्य पुरस्तादिष्टिं निर्वपति । अनुमत्या अष्टाकपालं निर्वपति । ये प्रत्यञ्चः शम्यामतिशीयन्ते तन्नैर्ऋतमेककपालम् । उभौ सह ऋतौ कुर्वन्ति[1] ।

Thus even among the Śrauta-sūtras of the Kṛṣṇa-yajur-veda, which mainly deal with the functions of the Adhvaryu and his assistants, the Kātyāyana-śrauta-sūtra occupies a unique place.

Āśvalāyana-śrauta-sūtra :

The Āśvalāyana-śrauta-sūtra is attached to the Ṛg-veda. Its text is divided into twelve chapters each of which contains many khaṇḍas (or sections) consisting of numerous sūtras. The arrangement of the contents is as follows:

Chapter	1	Definitions and Darśa-pūrṇamāsa.
,,	2	Agnyādhāna, Agnihotra, Agnyupasthāna, Piṇḍa-pitṛyajña, Anvārambhaṇīyā, Āgrayaṇa, optional iṣṭis, Dākṣāyaṇa and Cāturmāsyas.
,,	3	Nirūḍhapaśubandha, Sautrāmaṇī and Prāyaścittas.
,,	4,5	Agniṣṭoma.
,,	6	Ukthya, Ṣoḍaśin, Atirātra, Prāyaścittas and rites in case of death and disease, and the concluding rites of Agniṣṭoma.
,,	7	General observations, Caturviṁśa, Abhiplava-ṣaḍaha and Pṛṣṭhya-ṣaḍaha.
,,	8	Śastras of the Hotṛ and the Hotrakas on the sixth day, Abhijit and Svarasāmans, Viśvajit and Svarasāmans, Chandomas etc.
,,	9	Rājasūya, Ekāhas and Vājapeya.
,,	10	Ahīnas, Dvādaśāha and Aśvamedha.
,,	11	Rātrisattras and Gavām-ayana.
,,	12	Longer Sattras and Pravaras.

In this Śrauta-sūtra the ritualistic accounts are short. But it contains a great deal more than its source, the Aitareya-brāhmaṇa, because only six chapters out of twelve are indebted to the latter.

1. Vr.ŚS. III. 3.1.1-5.

Such is not the case with the Kātyāyana-śrauta-sūtra, because its twenty-one chapters out of twenty-six are indebted to its main source, the Śatapatha-brāhmaṇa.

Unlike the Kātyāyana-śrauta-sūtra, the Āśvalāyana-śrauta-sūtra describes the rituals generally without giving any reason or remark:

पौर्णमास्येनेष्ट्वा चातुर्मास्यव्रतान्युपेयात्[1] ।
केशान्निवर्तयीत[2] ।
श्मश्रूणि वापयीत । अधः शयीत । मधुमांसलवणस्त्र्यवलेखनानि वर्जयेत्[3] ।
ऋतौ भार्यामुपेयात्[4] ।
वापनं सर्वेषु पर्वसु[5] ।
आद्योत्तमयोर्वा[6] ।

Āśvalāyana, the Sūtrakāra, uses only the most essential words. For example, in the description of the Sattras the first sūtra is सत्रागाम् in contrast to the conventional form अथ सत्राणि व्याख्यास्यामः, as adopted by other Sūtrakāras. Thus although the sūtras in the Āśvalāyana-śrauta-sūtra are short, they are not so enigmatic as in the Kātyāyana-śrauta-sūtra.

Śāṅkhāyana-śrauta-sūtra :

The Śāṅkhāyana-śrauta-sūtra, also belonging to the Ṛg-veda, is mostly based on the Śāṅkhāyana (Kauṣītakī)-brāhmaṇa. It is divided into eighteen chapters each of which is subdivided into many kaṇḍikās consisting of numerous sūtras. Its three chapters, i. e., 14-16, contain the passages of quasi-Brāhmaṇa character, which are perfectly out of harmony with the normal sūtra-style. The following are its contents:

Chapter	1	Definitions and Darśa-pūrṇamāsa.
,,	2	Agnyādhāna, Anvārambhaṇīyā, Punarādhāna, Agnihotra and Agnyupasthāna.
,,	3	Special iṣṭis, Dākṣāyaṇa, Āgrayaṇa, Cāturmāsyas and Prāyaścittas of Agnihotra.
,,	4	Yājamāna, Piṇḍapitṛyajña, Brahmatva, Śūlagava, and Madhuparka.

1. AŚS. 2.16.22.
2. Ibid. 2.16.23.
3. Ibid. 2.16.24.
4. Ibid. 2.16.25.
5. Ibid. 2.16.26.
6. Ibid. 2.16.27.

Chapter	5-8	Agniṣṭoma.
,,	9	Ukthya, Ṣoḍaśin and Atirātra.
,,	10	Dvādaśāha.
,,	11	Caturviṁśa, Abhiplava-ṣaḍaha, Abhijit, Svarasāmans, Viṣuvat and Viśvajit.
,,	12	Śastras of the Hotrakas.
,,	13	Prāyaścittas of animal and Soma sacrifices, Gavām and other Ayanas.
,,	14	Haviryajña, Agnyādhāna, Punarādhāna, Darśa-pūrṇamāsa, Cāturmāsyas concerned with the animals, Sautrāmaṇī, and various Savas, Stutas and Stomas.
,,	15	Vājapeya, Aptoryāma, Rājasūya, and Śunaḥśepa-legend.
,,	16	Aśvamedha, Puruṣamedha, Sarvamedha; supplementary information about Vājapeya, Rājasūya and Aśvamedha, and some other Ahīnas.
,,	17-18	Mahāvrata.

Although this Śrauta-sūtra is more extensive than the Āśvalāyana-śrauta-sūtra yet it can hardly be compared with the Kātyāyana-śrauta-sūtra which has treated almost all the Śrauta sacrifices with extraordinary fullness. The Śāṅkhāyana-śrauta-sūtra in its last two chapters has given the account of the Mahāvrata, which is lacking in the Kātyāyana-śrauta-sūtra. As a matter of fact, these two chapters are not the integral parts of the Śrauta-sūtra but are supplements to the Śāṅkhāyana-āraṇyaka.

The sūtras of the Śāṅkhāyana-śrauta-sūtra are short but not very difficult to understand like those of the Kātyāyana-śrauta-sūtra. They describe the rituals without giving any reason or remark, e.g.,

शुद्धपक्षस्याष्टम्यां द्वादशाहाय दीक्षन्ते[1] ।

द्वादश दीक्षाः[2] ।

द्वादशोपसदः[3] ।

सुत्यान्यहानि द्वादश[4] ।

अतिरात्रः सुत्यानां प्रथमं चोत्तमं च[5] ।

1. ŚŚS. 10. 1. 1.
2. Ibid. 10. 1. 2.
3. Ibid. 10. 1. 3.
4. Ibid. 10. 1. 4.
5. Ibid. 10. 1. 5.

मध्ये दशरात्रः[1] ।

पृष्ठ्यः षडहः[2] ।

त्रयश्छन्दोमाः[3] ।

दशममहः[4] ।

cf. ज्योतिष्टोमधर्मा एकाह-द्वादशाहयोस्तद्गुणदर्शनात्[5] ।

प्रथमस्य व्रात्यस्तोमसाद्यस्क्रेषु वचनात्[6] ।

अग्निष्टुत्सु चैके[7] ।

द्वादशाहः सत्रमहीनश्च[8] ।

आसत उपयन्तीति सत्रलिंग, यजत इत्यहीनस्य[9] ।

उभयतोऽतिरात्रं सत्रमुपरिष्टादहीनस्य[10] ।

यजमानाः सर्वे सत्रेषु[11] ।

अदक्षिणानि च स्वामियोगात्[12] ।

गृहपतिर्याजमानमयुक्तत्वात्[13] ।

Thus the above examples in which the commencing sūtras of Dvādaśāha have been given from the Śāṅkhāyana-śrauta-sūtra and Kātyāyana-śrauta-sūtra show the vast difference in the styles of the same.

The following types of sūtras (found in the three chapters, i. e., 14-16 of the Śāṅkhāyana-śrauta-sūtra) which are composed in partial Brāhmaṇic style are absolutely lacking in the Kātyāyana-śrauta-sūtra.

उशना ह काव्योऽसुराणां पुरोहित आस । स देवानामन्नमशित्वा परिदद्रे । स हैक्षत । कथं नु तेन यज्ञक्रतुना यजेयं येनेष्ट्वा पाप्मानमपहन्यामिति । स एतमुशनस्तोमं यज्ञक्रतुमपश्यत् । तेनेष्ट्वा पाप्मानमपाहत । तेन पाप्मानपजिघांसमानो यजेत[14] ।

अथ यदेकादशविधं तदेकादशरात्रेण । एकादशाक्षरा त्रिष्टुप् त्रैष्टुभाः पशवस्तद्यत्कि चैकादशविधमधिदैवतमध्यात्मं तत्सर्वमेनेनाप्नोति ।[15]

1. ŚSS. 10. 1. 6.
2. Ibid. 10. 1. 7.
3. Ibid. 10. 1. 8.
4. Ibid. 10. 1. 9.
5. KŚS 12. 1. 1.
6. Ibid. 12. 1. 2.
7. Ibid. 12. 1. 3.
8. Ibid. 12. 1. 4.
9. Ibid. 12. 1. 5.
10. Ibid. 12. 1. 6.
11. Ibid. 12. 1. 7.
12. Ibid. 12. 1. 8.
13. Ibid. 12. 1. 9.
14. ŚSS. 14. 27. 1.
15. Ibid. 16. 30. 1-2.

As a matter of fact these instances do not have the characteristics of the sūtras. Therefore the presence of such passages of quasi-Brāhmaṇa nature places the Śāṅkhāyana-śrauta-sūtra far below the Kātyāyana-śrauta-sūtra as a Sūtra treatise.

Vaitāna-śrauta-sūtra :

The Vaitāna-śrauta-sūtra is the only Śrauta-sūtra of the Atharva-veda. It is based to an extent on the Gopatha-brāhmaṇa and is closely related to the Kātyāyana-śrauta-sūtra. The whole of its text is divided into eight chapters, each of which is subdivided into many kaṇḍikās. The following are its contents:

Chapter	1	Darśa-pūrṇamāsa.
,,	2	Agnyādhāna, Agnihotra, Cāturmāsyas and animal-offering.
,,	3	Agniṣṭoma.
,,	4	Ukthya, Ṣoḍaśin. Atirātra and Vājapeya.
,,	5	Agnicayana.
,,	6	Enumeration of different Sāmans.
,,	7	Rājasūya, Aśvamedha, Puruṣamedha and Sarvamedha.
,,	8	The vikāras of Stotriya, and the specific desires concerned with the performance of the different rituals.

This Śrauta-sūtra is the latest composition in its kindred literature. It, therefore, lacks original matter. Although it follows the Kātyāyana-śrauta-sūtra, it is very short in comparison to the latter. Since this Śrauta-sūtra is attached to the Atharva-veda, it is expected to have the practical adoption of magical hymns and conjurations. But these are lacking except in two occasional sūtras:

अभिचारेष्वाभिचारिकान्[1] ।

शौनकयज्ञोऽभिचारकामस्य[2] ।

The sūtra-style of the Vaitāna-śrauta-sūtra seems undeveloped in comparison to that of the Kātyāyana-śrauta-sūtra, e.g.,

ऋत्विजो वृणीते । अथर्वाङ्गिरोविदं ब्रह्माणम् । सामविदमुद्गातारं । ऋग्विदं होतारम् । यजुर्विदमध्वर्युम्[3] ।

ब्राह्मणाच्छंसी पोताग्नीध्र इति ब्रह्मणोऽनुचराः । सदस्यश्च । प्रस्तोता प्रतिहर्त्ता सुब्रह्मण्य इत्युद्गातुः । मैत्रावरुणोऽच्छावाको ग्रावस्तुदिति होतुः । प्रतिप्रस्थाता नेष्टोन्नेतेत्यध्वर्योः[4] ।

1. Vt.ŚS. 1.2.10.
2. Ibid. 8.5.25.
3. Ibid. 3.1.2.
4. Ibid. 3.1.3.

cf. षोडशर्त्विजो ब्रह्मोद्गातृ-होत्रध्वर्यु-ब्राह्मणाच्छंसि-प्रस्तोतृ-मैत्रावरुण-प्रतिप्रस्थातृ-पोतृ-प्रतिहर्त्रच्छावाक-नेष्ट्रग्नीत्-सुब्रह्मण्य-ग्रावस्तुदुन्नेतॄन् वृणीते ।[1]

Thus it is evident that the Vaitāna-śrauta-sūtra takes more space than the Kātyāyana-śrauta-sūtra to express the same idea.

The Śrauta-sūtras belonging to the Sāma-veda are not fit for comparison with the Kātyāyana-śrauta-sūtra because of their very short forms. Among the four extant Śrauta-sūtras of this Veda, the Maśaka or Ārṣeya is the earliest one. Following the order of the Pañcaviṁśa-brāhmaṇa, it simply enumerates the Sāman prayers concerned with the various ceremonies of the Soma sacrifice. The Lāṭyāyana-śrauta-sūtra is the most significant among these four and belongs to the Kauthuma-śākhā. It is based mainly on the Pañcaviṁśa-brāhmaṇa. The whole text is divided into ten prapāṭhakas which are subdivided into 129 kaṇḍikās. Similar to the Lāṭyāyana-śrauta-sūtra is the Drāhyāyaṇa-śrauta-sūtra which is attached to the Rāṇāyanīya-śākhā. The Jaiminīya-śrauta-sūtra, related to the Jaimini-śākhā, consists of twenty-six kaṇḍikās, each of which is a long sentence. The specimen of the sūtra-style can be seen in the following sūtras of the Lāṭyāyana-śrauta-sūtra.

राजाश्वमेघेन यजेत ।[2]
तस्योपायो यथा महाव्रते गौतमीयम् ।[3]
उपसदस्त्वस्याहीनिक्यः ।[4]
दीक्षित्वाश्वमुत्सृजेत् श्वेतं कृष्णमण्डलमह्णो रूपं यो जवेन सम्पन्नः ।[5]
तमनावर्त्तयन्तो दिग्भ्यः संवत्सरं रक्षित्वा राजकर्मे बघ्नीयुः ।[6]

Thus after the short accounts of the different Śrauta-sūtras relating to different Saṁhitās, and their comparison with the Kātyāyana-śrauta-sūtra in noteworthy aspects, it may be concluded that the Kātyāyana-śrauta-sūtra presents the description of the Śrauta sacrifices in a more comprehensive and systematic form, through a more refined sūtra-style. But its sūtras, due to extreme compression, have become enigmatic and therefore are difficult to understand. It has no Brāhmaṇic style at all, as is found in some of the Śrauta-sūtras. Occasional short discussions, comments and reasonings are met with in it. The arrangement of the contents is quite reasonable. On the whole, the Kātyāyana-śrauta-sūtra can be said to be the most significant among its kindred literature.

1. KŚS. 7.1.7.
2. LŚS. 9.9.1.
3. Ibid. 9.9.2.
4. Ibid. 9.9.3.
5. Ibid. 9.9.4.
6. Ibid. 9.5.5.

THE SOURCES OF THE KŚS.

III : THE SOURCES OF THE KŚS.

Introductory Remark :

The Śatapatha-brāhmaṇa and the Tāṇḍya-mahā-brāhmaṇa are the main and subsidiary sources respectively for the composition of the Kātyāyana-śrauta-sūtra. The major portion of this Śrauta-sūtra agrees in subject-matter as well as in order with the Śatapatha-brāhmaṇa. An acquaintance with the same becomes therefore a pre-requisite.

The Śatapatha-brāhmaṇa extensively and systematically explains the ceremonials of the Śukla-yajur-veda. Next only to the Ṛg-veda, it is the most important treatise in the vast and varied literature of the Vedas. Its text is available in two well-known recensions—the Mādhyandina and the Kāṇva. Although the same contents are found in different order in both, yet the Mādhyandina consisting of fourteen books (Kāṇḍas) or hundred chapters (Adhyāyas) is more popular than the Kāṇva. The Kātyāyana-śrauta-sūtra is based on this Mādhyandina recension as is evident by its quoting the mantras from the Saṁhitā of the Mādhyandina school in pratīka form.[1]

The following are the contents of the Śatapatha-brāhmaṇa of Mādhyandina recension :

Kāṇḍa.	I.	Darśa-pūrṇamāsa.
,,	II.	Agnyādhāna, Pūnarādhāna, Agnihotra, Piṇḍa-pitṛyajña, Āgrayaṇa, Dākṣāyaṇa and Cāturmāsyas.
,,	III & IV.	Somayāga (Agniṣṭoma).
,,	V.	Vājapeya and Rājasūya.
,,	VI-X.	Agnicayana.
,,	XI.	Some additional information about Agnyādhāna, Darśa-pūrṇamāsa, Dākṣāyaṇa, Cāturmāsyas etc., Pañca-mahāyajñas, and praise of Svādhyāya and Paśubandha.
,,	XII.	Dvādaśāha, Gavām-ayana, Prāyaścittas and Sautrāmaṇī.
,,	XIII.	Aśvamedha, Puruṣamedha, Sarvamedha and Pitṛmedha.
,,	XIV.	Pravargya and Bṛhadāraṇyaka-upaniṣad.

1. As a general rule a Sūtra-writer cites the mantras of his own school in pratīka form (initial words), but those of the other schools in full form.

The contents of the first nine Kāṇḍas of the Śatapatha-brāhmaṇa form an exhaustive and continuous commentary in the same order on the first eighteen chapters of the Śukla-yajur-veda. Only, in the former the Piṇḍapitṛyajña is treated together with the Agnyādhāna, Agnihotra etc. whereas in the latter with Darśa-pūrṇamāsa. The explanations of the last five Kāṇḍas also generally follow the order of the remaining chapters of the said Veda.

Excepting chapter I which contains general matters supplied by the Sūtrakāra Kātyāyana, the chapters II-XVIII of the Kātyāyana-śrauta-sūtra are based on first nine Kāṇḍas of the Śatapatha-brāhmaṇa. Similarly, the chapters XIX and XXV depend upon the twelfth Kāṇḍa, and XX and XXI upon the thirteenth. The chapters XXII-XXIV are indebted to the chapters XVI-XXV of the Tāṇḍya-mahā-brāhmaṇa. Moreover, numerous sūtras of the chapters XII and XIII have originated from the corresponding portions of the Tāṇḍya-mahā-brāhmaṇa. The last chapter, i.e, XXVI is again based on the first three Adhyāyas of the fourteenth Kāṇḍa of the Śatapatha-brāhmaṇa.

But in almost every chapter of the Kātyāyana-śrauta-sūtra there are sūtras which cannot be traced to either of the two sources. This might be due to the fact that the Sūtrakāra, being affected by the later development in the sacrificial ceremonial, and having adopted the sacrificial practices of other schools, as well as being interested in helping the reader or the priest follow the course of the performance with completeness, has composed the sūtras embodying special rules or additional information not available in both the sources. It may also be that the Śatapatha-brāhmaṇa (of Mādhyandina as well as of Kāṇva recension) is not found today in its original redaction because of the absence of the longer passages which are quoted in their literal form by Baudhāyana and Āpastamba from a Vājasaneyaka, and also of the ritual rules referred to by Āpastamba as belonging to the Vājasaneyins. Therefore the Kātyāyana-śrauta-sūtra might have been based on the Śatapatha-brāhmaṇa of original redaction which was more detailed than the present one. Thus the problem of the additional materials of the Kātyāyana-śrauta-sūtra may be solved in this light.

In fact, there is noticeable difference between the Śatapatha-brāhmaṇa and the Kātyāyana-śrauta-sūtra in regard to their form, aim and scope. The former in the prose-form of cumbrous, rambling and disjointed style has explained the significance of various acts in the Śrauta sacrifices. To justify the explanations, it has added exegetical,

linguistic and etymological observations, and introduced myths and philosophical speculations in corroborating its cosmogonic and theosophic theories. Further, the descriptions of the rituals given by it are not exhaustive. But the latter (i.e., Kātyāyana-śrauta-sūtra) in the sūtra-form aims at furnishing a plain, methodical and complete account of the sacrifices only. This explains why the Kātyāyana-śrauta-sūtra has not borrowed at all from the tenth Kāṇḍa (of the Śatapatha-brāhmaṇa) called 'Agni-rahasya' which deals with the mystery of the piling of the 'Fire-altar' and not with anything of ritualistic procedure. Similarly few sūtras can be traced to the eleventh Kāṇḍa which also does not contain materials for rituals proper, but is fraught with legends and laudatory formulas (Arthavādas). Moreover, this Śrauta-sūtra does not owe at all to the last six chapters of the fourteenth Kāṇḍa, which constitute the Bṛhadāraṇyaka-upaniṣad. So far as the remaining Kāṇḍas of the Śatapatha-brāhmaṇa are concerned the Kātyāyana-śrauta-sūtra has borrowed only the ritualistic details from them. Thus Kātyāyana having taken the cue from the scattered ritualistic details of the Śatapatha-brāhmaṇa composed the major portion of his Śrauta-sūtra. He composed the three chapters on the basis of the matters of the Tāṇḍya-mahā-brāhmaṇa.

The following chapterwise tabular analysis shows the relation of the Kātyāyana-śrauta-sūtra to the specific portions of the Śatapatha-brāhmaṇa and the Tāṇḍya-mahā-brāhmaṇa as well as the extent of indebtedness of the former to the latter two sources.

Chapter I, divided into ten kaṇḍikās, contains different definitions and general matters relating to the Śrauta ceremonials. In fact, it is an original contribution of Kātyāyana himself.

Extent of Indebtedness to the ŚB :

Chapter II, comprised of eight kaṇḍikās, deals with the preparatory rites of the Darśa-pūrṇamāsa sacrifices. The first two kaṇḍikās are partially indebted whereas the remaining six are entirely indebted to the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER II)	ŚB.
Kaṇḍikā 1	I. 1. 1. 1-11.
,, 2	I. 7. 4. 13-22.
,, 3	I. 1. 1. 12-I. 1. 3. 12.
,, 4	I. 1. 4. 1-I. 2. 1. 13.
,, 5	I. 2. 1. 14-I. 2. 2. 18.
,, 6	I. 2. 4. 1-I. 3. 1. 11.
,, 7	I. 3. 1. 12-I. 3. 3. 12.
,, 8	I. 3. 3. 13-I. 3. 4. 16.

Chapter III, consisting of eight kaṇḍikās and dealing with the actual performance of the Darśa-pūrṇamāsa sacrifices, is entirely indebted to the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER III)	ŚB
Kaṇḍikā 1	I. 3. 5. 1-I. 4. 5. 4.
,, 2	I. 4. 5. 5-I. 5. 3. 25.
,, 3	I. 5. 2. 7-I. 7. 3. 21.
,, 4	I. 7. 4. 9-12, I. 8. 1. 7-44.
,, 5	I. 8. 2. 1-I. 8. 3.7.
,, 6	I. 8. 3. 8-27.
,, 7	I. 9. 2. 1-20.
,, 8	I. 9. 2. 21-I. 9. 3. 23.

Chapter IV, comprised of fifteen kaṇḍikās, furnishes the accounts of Piṇḍapitṛyajña, Dākṣāyaṇa, Āgrayaṇa, Agnyādhāna, Punarādhāna, Agnyupasthāna and Agnihotra. These in the Śatapatha-brāhmaṇa are treated in a different order:

KŚS. (CHAPTER IV)	ŚB.
Kaṇḍikā 1	II. 4. 2. 7-24.
,, 2	I. 6. 4. 1-I. 7. 1. 21.
,, 3	—
,, 4	II. 4. 4. 1-25.
,, 5	—
,, 6	II.4.3.1-14.
,, 7-10	II.1.1.1-II.2.2.20.
,, 11	II.2.3.1-28.
,, 12	II.3.4.1-II 4.1.14.
,, 13-15	II.2.4.1-II.3.3.20.

Thus the materials for the third and the fifth kaṇḍikās are not available in the Śatapatha-brāhmaṇa. On the whole, the accounts of the aforesaid rites in the Kātyāyana-śrauta-sūtra are more detailed and clearer than in the Śatapatha-brāhmaṇa.

Chapter V, consisting of thirteen kaṇḍikās, gives a systematic account of the Cāturmāsyas and Mitravinda iṣṭi, which is based on the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER V)		ŚB.
Kaṇḍkā	1-2	II.5.1.1-22.
,,	3-4	III.5.1.1-III.5.2.18.
,,	5	II.5.2.1-48.
,,	6-10	II.5.3.1-II.6.2.19.
,,	11	II.6.3.1-17.
,,	12-13	XI.4.3.1-20.

Thus this chapter has borrowed materials for its sūtras from the different portions of the three Kāṇḍas of the Śatapatha-brāhmaṇa. The Sūtrakāra has also added extra details for the completion of the account.

Chapter VI; divided into ten kaṇḍikās, presents the description of the Nirūḍhapaśubandha. Almost the entire material of this chapter has been borrowed from the Śatapatha-brāhmaṇa. In the Kātyāyana-śrauta-sūtra, the Nirūḍhapaśubandha has been treated as the prakṛti of the Agnīṣomīya animal sacrifice. That is why it is described here with all its auxiliary parts (aṅgas). On the contrary, in the Śatapatha-brāhmaṇa it has been treated as the vikṛti of the Agnīṣomīya animal sacrifice and therefore is dealt with there (i.e., in the 11th Kāṇḍa) very briefly. In the circumstance, the Kātyāyana-śrauta-sūtra has borrowed the materials for the sūtras of the Nirūḍhapaśubandha from the account of the Agnīṣomīya animal sacrifice of the Śatapatha-brāhmaṇa, which is given under Agniṣṭoma. Only a few sūtras of this are indebted to the account of the Nirūḍhapaśubandha of the Śatapatha-brāhmaṇa, given in XI. 7.1.1-XI. 8.4.6:

KŚS. (CHAPTER VI)		ŚB.
Kaṇḍikā	1	III. 6. 4. 1-27.
,,	2	III. 7. 1. 1-10.
,,	3	III. 7. 1. 10-III. 7. 4. 6.
,,	4	III. 7. 4. 7-III. 8. 1. 5.
,,	5	III. 8. 1. 6-16.
,,	6	III. 8. 2. 1-30.
,,	8	III. 8. 3. 3-35.
,,	9-10	III. 8. 3. 36-III. 8. 5.11.

Some sūtras of the first (i. e., 3,8,24,25,33) and second kaṇḍikās (i. e., 4) have been derived from the 11th Kāṇḍa. Most of the sūtras of the kaṇḍikā 7 are not indebted to the Śatapatha-brāhmaṇa. But so

far as the last two kaṇḍikās are concerned, these are only partially based on the Śatapatha-brāhmaṇa. On the whole, this chapter also contains additional matters furnished by the Sūtrakāra.

Chapter VII, comprised of nine kaṇḍikās, presents minute details of the preparatory rites—from the choosing of the priests to the purchasing of soma—for the Agniṣṭoma. Its different kaṇḍikās are closely related to the corresponding portions of the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER VII)		ŚB.
Kaṇḍikā	1	III. 1. 1.1-12.
,,	2	III. 1. 2. 1-III. 1. 3. 16.
,,	3	III. 1. 3. 18-III. 2. 1. 31.
,,	4	III. 2. 1. 32-III. 2. 2. 23.
,,	5	III. 2. 2. 24-III. 2. 3. 23.
,,	6	III. 2. 4. 8-III. 3. 2. 2.
,,	7	III. 3. 2. 3-19.
,,	8	III. 3. 3. 1-12.
,,	9	III. 3. 3. 13-III. 3. 4. 31.

Chapter VIII, consisting of nine kaṇḍikās and supplying comprehensive account of several consecutive preliminary rites of Agniṣṭoma—from Ātithyā iṣṭi to the guarding of soma—depends on the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER VIII)		ŚB.
Kaṇḍikā	1-2	III. 4.1.1-III. 4.4.26.
,,	3	III. 4.4.27-III. 5.1.26;
		III. 5.3.1-15.
,,	4-5	III. 5.3.16-III. 6.1.21.
,,	6	III. 6.1.22-III. 6.3.6.
,,	7	III. 6.3.6-21.
,,	8	III. 7.2.1-8; III. 9.1.1-27.
,,	9	III. 7.2.8; III. 9.2.1-17.

On the whole, this chapter contains additional details. Moreover the arrangement of the matters in some kaṇḍikās differs from that of the Śatapatha-brāhmaṇa. In the Śatapatha-brāhmaṇa materials of the sūtras belonging to a particular kaṇḍikā are mingled not only with the materials of another of the same (chapter), but with those from the kaṇḍikās of the other chapters, i.e., V and VI.

Chapter IX, divided into fourteen kaṇḍikās, presents elaborate as well as coherent account of the Morning pressing. The kaṇḍikās 2, 5 and 12 are not indebted to the Śatapatha-brāhmaṇa. But 7, 8, 9, 11 and 14 show their partial indebtedness. The remaining are based to great extent upon the same:

KŚS. (CHAPTER IX)		ŚB.
Kaṇḍikā	1	III. 9.3.1-11.
,,	2	—
,,	3	III. 9.3.12-34.
,,	4	III. 9.4.1-IV. 1.1.28.
,,	5	—
,,	6	IV. 1.2.15-IV. 2.5.7.
,,	7	IV. 1.5.17, IV. 2.5.12 and IV. 5.6.1-5.
,,	8	IV. 2.5.12-14.
,,	9	IV. 3.5.6-8.
,,	10	IV. 2.1.13-22.
,,	11	IV. 2.1.23-33.
,,	12	—
,,	13	IV. 3.1.4-IV. 3.2.13.
,,	14	IV. 3.1.26, 27 and IV. 2.3.6-17.

Thus the Sūtrakāra, for describing the Morning pressing, has supplied extra details not available in the Śatapatha-brāhmaṇa. Moreover, he does not mostly agree to the order of the same.

Chapter X, consisting of nine kaṇḍikās and describing the Midday and Evening (i.e., Third) pressings, is based on the Śatapatha-brāhmaṇa to a limited extent. Only few sūtras of the kaṇḍikās 1, 3, 5, 7 and nearly half of the 9 have been derived from the Śatapatha-brāhmaṇa. Thus, as in the previous one, one finds in this chapter additional materials not found in the Śatapatha-brāhmaṇa.

KŚS. (CHAPTER X)		ŚB.
Kaṇḍikā	1	IV. 3. 3. 1, 13.
,,	2	IV. 3. 4. 1-33.
,,	3	IV. 3. 3. 9-19.
,,	4	IV. 3. 5. 8-20.
,,	5	IV. 3. 5. 21-24, IV. 4. 1. 6.
,,	6	IV. 4. 1. 7-IV. 4. 2. 18.
,,	7	IV. 4. 2. 18.
,,	8	IV. 4. 3. 1-IV. 4. 5. 19.
,,	9	IV. 4. 5. 20-IV. 5. 1. 16.

Chapter XI, having only one kaṇḍikā of twenty-eight sūtras, gives information about the position of the Brahman priest in some important rituals. These pieces of information are most probably based on personal observations of the Sūtrakāra. Therefore this chapter is not related to the Śatapatha-brāhmaṇa.

Thus the Sūtrakāra in the description of the Agniṣṭoma (which is treated in the chapters VII-XI) has added extra details not found in the Śatapatha-brāhmaṇa, in order to bring clarity and completeness.

Chapter XII, consisting of six kaṇḍikās and describing the Dvādaśāha, is partially based on different portions of three Kāṇḍas (i.e., IV, XI and XII) of the Śatapatha-brāhmaṇa.

KŚS. (CHAPTER XII)	ŚB.
Kaṇḍikā 1-2	IV. 6. 8. 1-20, XII. 1. 1. 1-11.
,, 3	IV. 5. 4. 9-14.
,, 4	IV. 6. 9. 7-25.
,, 5	IV. 5. 3. 7-10, IV. 6. 1. 13-15 and XI. 5. 9. 6-12.
,, 6	—

Chapter XIII, divided into four kaṇḍikās, deals with the Gavām-ayana. This is indebted to the Śatapatha-brāhmaṇa and the Tāṇḍya-mahā-brāhmaṇa:

KŚS. (CHAPTER XIII)		ŚB.	TB.
Kaṇḍikā	1	XII. 3. 4. 1-6.	5. 9. 7-14.
,,	2	XII. 2. 2. 12. IV. 6. 2. 2. IV. 6. 4. 4.	chapters 4 and 5.
,,	3	—	chapter 5.
,,	4	IV. 5. 8. 1-16.	—

Thus although this chapter has taken resort to both the sources (i.e., ŚB. and TB.) yet it contains extra matters not available in either of them.

Chapter XIV, consisting of five kaṇḍikās, describes the Vājapeya. Excepting its first kaṇḍikā, which is partially based on the scattered details of the Śatapatha-brāhmaṇa, others are largely indebted to the same:

KŚS. (CHAPTER XIV).	ŚB.
Kaṇḍikā 1	V. 1. 1. 11, 14; V. 2. 1. 14-16; V. 2. 1. 5.
,, 2	V. 1. 2. 1-V. 1. 3. 14.
,, 3-4	V. 1. 4. 1-V. 1. 5. 28.
,, 5	V. 2. 1. 1-V. 2. 2. 21.

Chapter XV, comprised of ten kaṇḍikās, deals with the Rājasūya. Most of its sūtras have been directly derived from the passages of the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER XV)	ŚB.
Kaṇḍikā 1	V. 2. 3. 1-V. 2. 4. 13.
,, 2	V. 2. 4. 14-V. 2. 5. 17.
,, 3	V. 3. 1. 1-V. 3. 2. 8.
,, 4	V. 3. 3. 1-V. 3. 4. 28.
,, 5-6	V. 3. 5. 3-V. 4. 4. 1.
,, 7-8	V. 4. 4. 2-V. 4. 5. 23.
,, 9-10	V. 5. 1. 1-V. 5. 5. 19.

Chapter XVI, consisting of eight kaṇḍikās, deals with the Agnicayana. The first six kaṇḍikās are largely whereas the seventh only partially based on the Śatapatha-brāhmaṇa. The eighth is not indebted at all to the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER XVI)	ŚB.
Kaṇḍikā 1-2	VI. 2. 1. 2-VI. 4. 2. 10.
,, 3-4	VI. 4. 3. 1-VI. 6. 3. 17.
,, 5	VI. 7. 1. 1-VI. 7. 4. 5.
,, 6	VI. 6. 4. 1-7; VI. 8. 1.1-VI. 8.2.12.
,, 7	VI. 6. 4. 8-15.
,, 8	—

Thus this chapter not only contains additional matters, but disagrees with the Śatapatha-brāhmaṇa in regard to its order.

Chapter XVII, comprised of twelve kaṇḍikās, is concerned with the Agnicayana. It is based on the 7th and 8th Kāṇḍas of the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER XVII)	ŚB.
Kaṇḍikā 1-2	VII. 1. 1. 1-VII. 2. 2. 21.
,, 3-4	VII. 2. 3. 1-VII. 5. 1. 6.
,, 5	VII. 5. 1. 8-VII. 5. 2. 36.
,, 6-7	Partially available in scattered form.
,, 8	VIII. 2. 1. 1-VIII. 2. 4. 20.
,, 9	VIII. 3. 1. 1-VIII. 3. 4. 15.
,, 10	VIII. 4. 1. 1-VIII. 4. 4. 12.
,, 11	VIII. 5. 1. 1-VIII. 5. 4. 12.
,, 12	VIII. 6. 1. 1-VIII. 7. 4. 21.

This also contains extra matters (not found in the ŚB.) and differs from the Śatapatha-brāhmaṇa in order.

Chapter XVIII, consisting of six kaṇḍikās and furnishing the concluding account of the Agnicayana, depends on the 9th Kāṇḍa of the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER XVIII)	ŚB.
Kaṇḍikā 1-2	IX. 1. 1. 1-IX. 1. 2. 31.
,, 3-4	IX. 1. 2. 32-IX. 3. 1. 26.
,, 5-6	IX. 3. 2. 1-IX. 5 1. 61.

Chapter XIX, comprised of seven kaṇḍikās, gives the description of the Sautrāmaṇī. Its first five kaṇḍikās are partially indebted to the three Adhyāyas, i. e., 7-9 of the 12th Kāṇḍa of the Śatapatha-brāhmaṇa. But the last two are not indebted at all. Moreover the account of the Kātyāyana-śrauta-sūtra totally disagrees with that of the Śatapatha-brāhmaṇa in regard to the order. The materials for the sūtras of those five kaṇḍikās are found in the above referred to portions of the Śatapatha-brāhmaṇa in extremely diffused state.

Chapter XX, having eight kaṇḍikās and describing the Aśvamedha, is based on the first five Adhyāyas of the 13th Kāṇḍa of the Śatapatha-brāhmaṇa. Like the previous chapter the description of this also disagrees with that of the Śatapatha-brāhmaṇa in regard to order. This disagreement is not only limited to arrangement of the kaṇḍikās but extends to each individual kaṇḍikā. In other words, the materials for the sūtras of that kaṇḍikā are found in different portions of the above referred to Adhyāyas of the Śatapatha-brāhmaṇa.

Chapter XXI, comprised of only four kaṇḍikās, deals with the Puruṣamedha, Sarvamedha and Pitṛmedha. It is based on the last three Adhyāyas of the 13th Kāṇḍa of the Śatapatha-brāhmaṇa:

KŚS. (CHAPTER XXI)	ŚB.
Kaṇḍikā 1-2	XIII. 6. 1. 1-XIII. 7. 1. 15.
,, 3-4	XIII. 8. 1. 1-XIII. 8. 4. 12.

Chapter XXV, divided into fourteen kaṇḍikās, contains details about the explations for mistakes and calamities. This is partially based on the 4-6 Adhyāyas of the 12th Kāṇḍa and 5th Adhyāya of the 4th Kāṇḍa of the Śatapatha-brāhmaṇa. Whatever materials of its kaṇḍikās are found in the Śatapatha-brāhmaṇa are in diffused state. Thus the Kātyāyana-śrauta-sūtra has not only added to the corresponding details of the Śatapatha-brāhmaṇa, but has systematised the same.

Chapter XXVI, comprised of seven kaṇḍikās, furnishes the account of the Pravargya. It is based on the first three Adhyāyas of the 14th Kāṇḍa of the Śatapatha-brāhmaṇa. The majority of the sūtras of the second kaṇḍikā are not traced there also:

KŚS (CHAPTER XXVI)		ŚB.
Kaṇḍikā	1	XIV. 1. 2. 1-26.
,,	2	XIV. 1. 3. 1-14.
,,	3-4	XIV. 1. 3. 15-XIV. 2. 1. 1.
,,	5-6	XIV. 2. 1. 6-XIV. 2. 2. 42.
,,	7	XIV. 3. 1. 1-XIV. 3. 2. 21.

Extent of Indebtedness to the TB. :

The three chapters (i.e., XXII-XXIV) are indebted to the Tāṇḍya-mahā-brāhmaṇa. It may be noted here that the Kātyāyana-śrauta-sūtra is intended to expose systematically the ceremonials of the Śukla-yajur-veda whereas the Tāṇḍya-mahā-brāhmaṇa is related with the ceremonials of a different Veda, i.e., Sāma-veda.

Chapter XXII, divided into eleven kaṇḍikās, deals with several Ekāhas. The following table shows that how far the Kātyāyana-śrauta-sūtra follows the Tāṇḍya-mahā-brāhmaṇa.

KŚS. (CHAPTER XXII).	TB.
एकाहाः षट्	
ज्योतिः[1] ।	ज्योतिः[6] ।
गोऽआयुषी उक्थ्यौ[2] ।	गौः[7] । आयुः[8] ।
अभिजिद्विश्वजितौ[3] ।	अभिजित्[9] । विश्वजित्[10]
सर्वजित्महाव्रतः..........[4] ।	सर्वजित्[11] ।
साहस्राः चत्वारः	
ज्योतिः सर्वज्योतिर्विश्व- ज्योतिस्त्रिरात्रसम्मितः[5] ।	ज्योतिः[12] । सर्वज्योतिः[13] । विश्वज्योतिः[14] । त्रिरात्रसम्मितः[15] ।

1. 22.1.4. 2. 22.1.5. 3. 22.1.6. 4. 22.1.44. 5. 22.2.8. 6. 16.1. 7. 16.2. 8. 16.3. 9. 16.4. 10. 16.5-6. 11. 16.7. 12. 16.8. 13. 16.9. 14. 16.10. 15. 16.11.

KŚS.	TB.
साद्यस्काः पञ्च	
स्वर्गकाम-पशुकाम-भ्रातृव्यवतां प्रथमः[1] ।	स्वर्गकामादीनां प्रथमः[19] ।
दीर्घव्याधि-प्रतिष्ठाकामान्नाद्यकामानां द्वितीयः[2] ।	आमयाविप्रभृतीनां द्वितीयः[20] ।
हीनस्यानुक्री[3]: ।	अङ्गिरसामनुक्रीस्तृतीयः[21] ।
विश्वजिच्छिल्पः[4] ।	विश्वजिच्छिल्पः चतुर्थः[22] ।
एकत्रिके.........[5] ।	एकत्रिकः पञ्चमः[23] ।
व्रात्ययज्ञाः चत्वारः	
व्रात्यगणस्य ये सम्पादयेयुस्ते प्रथमेन यजेरन्[6] ।	व्रात्यगणशिक्षकाणां प्रथमः[24] ।
द्वितीयेन निन्दिता नृशंसाः[7] ।	निन्दितानां द्वितीयः[25] ।
तृतीयेन कनिष्ठाः[8] ।	कनिष्ठानां तृतीयः[26] ।
ज्येष्ठाश्चतुर्थेन[9] ।	ज्येष्ठानां चतुर्थः[27] ।
अग्निष्टुतः पञ्चः	पापनिर्हरणार्थः प्रथमः[28] ।
अग्निष्टुद्ब्रह्मवर्चस-वीर्यान्नाद्य-प्रतिष्ठा-कामानां, यश्चापूत इव मन्येत[10] ।	ब्रह्मवर्चसकामस्य द्वितीयः[29] । पशुकामस्य तृतीयः[30] । अन्नाद्यकामस्य पञ्चमः[31] ।
यज्ञविभ्रष्टस्य च[11] ।	यज्ञविभ्रष्टस्य चतुर्थः[32] ।
त्रिवृत्स्तोमाः त्रयः	
अनिरुक्तप्रातःसवनः प्रथमः[12] ।	प्रजापतेरपूर्वः प्रथमः[33] ।
तेजो-ब्रह्मवर्चस-पुरोधाकामस्य बृहस्पतिसवः[13] ।	बृहस्पतिसवो द्वितीयः[34] ।
मरणकामस्य सर्वस्वारः कृतान्नदक्षिणः[14] ।	सर्वस्वारः तृतीयः[35] ।
चातुर्मास्यानि चत्वारि	
वैश्वदेवस्थाने प्रथमम्[15] ।	वैश्वदेवस्थानिकः अग्निष्टोमः[36] ।
द्वितीये द्विदिवाख्यो द्व्यहः[16] ।	वारुणप्रघासिकस्थानिकः द्विदिवः[37] ।
तृतीये त्र्यहोऽतिरात्र उत्तमः[17] ।	साकमेधस्थानिकः त्रिरात्रः[38] ।
ज्योतिष्टोमः शुनासीरीयस्थाने[18] ।	शुनासीरीयस्थानिकः अग्निष्टोमः[39] ।

1. 22.2.10. 2. 22.2.17. 3. 22.2.19. 4. 22.2.21. 5. 22.3.25. 6. 22.4.3. 7. 22.4.4. 8. 22.4.5. 9. 22.4.6. 10. 22.4.31. 11. 22.4.32. 12. 22.5.7. 13. 22.5.11. 14. 22.6.1. 15. 22.7.2. 16. 22.7.6. 17. 22.7.8. 18. 22.7.10. 19. 16.12. 20. 16.13. 21 16.14. 22. 16.15. 23. 16.16. 24. 17.1. 25. 17.2. 26. 17.3. 27. 17.4. 28. 17.5. 29. 17.6. 30. 17.7. 31. 17.8. 32. 17.8. 33. 17.10. 34. 17.11. 35. 17.12. 36. 17.13. 37. 17.13. 38. 17.13. 39. 17.13.

KŚS.	TB.
सप्तदशाः पञ्च	
उपहव्योऽनिरुक्तो ग्रामकामस्य[1] ।	उपहव्यः अनिरुक्तः[20] ।
स्वर्गकामस्यर्तपेयः[2] ।	ऋतपेयः[21] ।
द्विनामोत्तरो बहुहिरण्यो दूणाशश्च[3] ।	अन्यः ऋतपेयः[22] ।
वैश्य-पशुकामयोर्वैश्यस्तोमः[4] ।	वैश्यस्तोमः[23] ।
सोमातिपूतस्य तीव्रसुदुक्थ्यः[5] ।	तीव्रसुत्[24] ।
द्वन्द्वसोमाः	
द्वन्द्वानां प्रथमो राड्......[6] ।	राट्[25] ।
अन्नाद्यकामस्य विराट्[7] ।	विराट्[26] ।
प्रजापतिकामस्यौपशदः[8]	औपशदः[27]
......तस्य पुनस्तोमः उक्थ्यः[9] ।	पुनस्तोमः[28] ।
पशुकामयज्ञौ चतुष्टोमौ[10] ।	चतुष्टोमः[29] । अन्यश्चतुष्टोमः[30]
उद्भिद्बलभिदौ चाहरतःसंयुक्तौ[11] ।	उद्भित्[31] । बलभित्[32] ।
अपचितिकामस्यापचिती[13] ।	अपचितिः प्रथमः[33] । अपचितिः द्वितीयः[34] ।
पूर्वं पक्ष्युत्तरो ज्योतिः[13] ।	पक्षी[35] । ज्योतिः[36] ।
ऋषभगोसवौ[14] ।	ऋषभः[37] । गोसवः[38] ।।
......मरुत्स्तोमो गणयज्ञो भ्रातृणां सखीनां वा[15] ।	मरुत्सोमः[39] ।
......कुलायः कुलदक्षिणो द्वियज्ञो भ्रात्रोःसख्योर्वा[16] ।	कुलायः[40] ।
इन्द्रस्तोमो राजयज्ञः[17]... ।	इन्द्रस्तोमः[41] ।
पुरोधाकामस्येन्द्राग्न्योस्तोमः[18] ।	इन्द्राग्निस्तोमः[42] ।
विघनौ पशुकामस्य[19] ।	विघनः प्रथमः[43] । विघनः द्वितीयः[44] ।

Thus the Sūtrakāra, in elaborating numerous Ekāhas, has generally followed the number and the order of the Tāṇḍya-

1. 22.8.7. 2. 22.8.10. 3. 22.8.25. 4. 22.9.7. 5. 22.9.15. 6. 22.10.7. 7. 22.10.10. 8. 22.10.13. 9. 22.10.16. 10. 22.10.18. 11. 22.10.21. 12. 22.10.28. 13. 22.10.34, 14. 22.11.3. 15. 22.11.11. 16. 22.11.12. 17. 22.11.13. 18. 22.11.14. 19. 22.11.19. 20. 18.1. 21. 18.2. 22. 18.3. 23. 18.4. 24. 18.5. 25. 19.1. 26. 19.2. 27. 19.3. 28. 19.4. 29. 19.5. 30. 19.6. 31. 19.7. 32. 19.7 33. 19.8. 34. 19.9. 35. 19.10. 36. 19.11. 37. 19.12. 38. 19.13. 39. 19.14. 40. 19.15. 41. 19.16. 42. 19.17. 43. 19.18. 44. 19.19.

mahā-brāhmaṇa. The Ekāhas viz, Bhū, Śyena and Sandṁśa-vajras referred to in the Kātyāyana-śrauta-sūtra[1], are wanting in the Tāṇḍya-mahā-brāhmaṇa. Moreover, additional details about some Ekāhas are not available in the corresponding context of the same Brāhmaṇa.

Chapter XXIII, consisting of five kaṇḍikās, deals with several Ahīnas. Its indebtedness to the Tāṇḍya-mahā-brāhmaṇa is evident from the following table:

KŚS. (CHAPTER XXIII)	TB.
त्रयोदशातिरात्राः	
प्रजापतिकामस्य नवसप्तदशः[2] ।	नव सप्तदशः[12] ।
ज्येष्ठस्य ज्यैष्ठिनेयस्य विषुवान्[3] ।	विषुवदतिरात्रः[13] ।
गौर्भ्रातृव्यवतः[4] ।	गोष्टोमातिरात्रः[14] ।
स्वर्गकामस्यायुरामयाविनो वा[5] ।	आयुष्टोमातिरात्रः[15] ।
	ज्योतिष्टोमातिरात्रः[16] ।
	विश्वजिदतिरात्रः[17] ।
ज्योतिष्टोमविश्वजित्त्रिवृत्पञ्चदश-सप्तदशैकविंशा........[6] ।	त्रिवृदतिरात्रः[18] ।
	पञ्चदशातिरात्रः[19] ।
	सप्तदशातिरात्रः[20] ।
	एकविंशातिरात्रः[21] ।
अप्तोर्यामः प्रप्रेव यस्मात्पशवो भ्रंशेरन्[7] ।	अप्तोर्यामः[22] ।
अभिजिद् भ्रातृव्यवतः[8] ।	अभिजिदतिरात्रः[23] ।
सर्वस्तोमो बुभूषतः[9] ।	सर्वस्तोमः[24] ।
त्रयो द्विरात्राः	
आङ्गिरस-चैत्ररथ कापिवनाः[10] ।	अङ्गिरसां द्विरात्रः[25] । चैत्ररथो द्विरात्रः[26] कापिवनो द्विरात्रः[27] ।
पञ्च त्रिरात्राः	
त्र्यहाः पञ्चगर्गवैदच्छन्दोमान्तर्वसुपराकाः[11] ।	गर्गत्रिरात्रः[28] वैदत्रिरात्रः[29] । छन्दोमपवमानः[30] । अन्तर्वसुः[31] । पराकः[32] ।

1. 22. 1. 3, 22. 3. 1 and 22.11.23. 2. 23.1.14. 3. 23.1.15. 4. 23.1.16. 5. 23.1.17. 6. 23.1.18. 7. 23.1.19. 8. 23 1.20. 9. 23.1.21. 10. 23.2.3. 11. 23.2.8. 12. 20.4. 13. 20.5. 14. 20.6. 15. 20.7. 16. 20.1. 17. 20.9. 18. 20.10. 19. 20.10. 20. 20.10 21. 20.10. 22. 20.3. 23. 20.8. 24. 20.2. 25. 20.11. 26. 20.12. 27. 20.13. 28. 20.14-21.3. 29. 21.5. 30. 21.6. 81. 21.7. 32. 21.8.

KŚS.	TB.
चत्वार: चतूरात्रा:	
चतुरहाश्चतुरोऽत्रिचतुर्वीरजामदग्नवसिष्ठसंसर्प- विश्वामित्रा:[1] ।	चतुर्वीर:[20] । जामदग्न्य:[21] । वाशिष्ठ:[22] । विश्वामित्रस्य सञ्जय:[23] ।
त्रय: पञ्चरात्रा:	
देवानां प्रथम:[2] ।	अभ्यासंग्य:[24] ।
द्वितीय: पञ्चशारदीय:[3] ।	पञ्चशारदीय[25] ।
व्रतवानुत्तम:[4] ।	अन्तर्महाव्रत:[26] ।
त्रय: षड्रात्रा:	
ऋतूनां प्रथम:[5] ।	ऋतूनां षड्रात्र:[27] ।
द्वितीये बृहद्रथन्तरपृष्ठ:[6]... ।	अभ्यासंग्य:[28] ।
तृतीये त्रिभ्यस्त्रिकद्रुका:[7] ।	त्रिकद्रुक:[29] ।
सप्त सप्तरात्रा:	
चत्वारो व्रतोत्तमा: प्रथमा:[8] । इन्द्रस्य पञ्चम:[9] ।	सप्तर्षीणां सप्तरात्र:[30] । प्रजापते: सप्तरात्र:[31] । छन्दोमपवमान:[32] । जामदग्न्य:[33] । प्रजापतेरवधानम्[34] ।
जनकसप्तरात्र:[10] ।	जनकसप्तरात्र:[35] ।
उत्तमे षडहो बृहद्रन्तरपृष्ठ: पृष्ठ्यस्तोमाख्य:[11] ।	पृष्ठ्यस्तोम:[36] ।
अष्टाहे षडहान्महाव्रतम्[12] ।	अष्टरात्र:[37] ।
नवरात्रौ द्वौ	
नवरात्रे त्रिकद्रुका:[13] ।	देवानां नवरात्र:[38] ।
द्वितीयं त्रिकद्रुकेभ्य: पृष्ठ्यावलम्ब:[14] ।	अन्यो नवरात्र:[39] ।
चत्वारो दशरात्रा:	
प्रथमस्त्रिककुप्[15] ।	त्रिककुप्[40] ।
कौसुरुबिन्द:[16] ।	कौसुरुबिन्द:[41] ।
पूर्दशरात्रोऽभिचर्यमाणस्य[17] ।	देवपुरम्[42] ।
छन्दोमदशाह:...[18] ।	अन्य: कश्चित्[43] ।
पौण्डरीक: सर्वाधिकामस्य[19] ।	एकादशरात्र: पौण्डरीक:[44] ।

1. 23.2.11. 2. 23.4.2. 3. 23.4.3. 4. 23.4.27. 5. 23.5.2. 6. 23.5.3. 7. 23.5.4 8. 23.5.6. 9. 23 5.8. 10 23.5.11. 11. 23.5.13. 12. 23.5.15. 13. 23.5.16. 14. 23.5.17. 15. 23.5.19. 16. 23.5.22. 17. 23.5.27. 18. 23.5.31. 19. 23.5.33. 20. 21.9. 21. 21.10. 22. 21.11. 23. 21.12. 24. 21.13. 25. 21.14. 26. 21.15. 27. 22.1. 28. 22.3. 29. 22.2. 30. 22.4. 31. 22.5. 32. 22.6. 33. 22.7. 34. 22.8. 35. 22.9. 36. 22.10 37. 22.11. 38. 22.12. 39. 22.13. 40. 22.14. 41. 22.15. 42. 22.17. 43. 22.16. 44. 22.18.

Thus the Kātyāyana-śrauta-sūtra, in the arrangement of these Ahīnas, somewhat differs from the Tāṇḍya-mahā-brāhmaṇa. Further, the Kātyāyana-śrauta-sūtra has given special names to some Ahīnas such as Devapañcāha, Vratavat, Pṛṣṭhyāvalamba, Chandomadaśāha and Pūrdaśarātra. These names are not found in the Tāṇḍya-mahā-brāhmaṇa. Yet, on the whole the Kātyāyana-śrauta-sūtra in dealing with the Ahīnas has elaborated the matter found in the relevant portions of the Tāṇḍya-mahā-brāhmaṇa.

Chapter XXIV, comprised of seven kaṇḍikās, deals with numerous Sattras. The following table shows its relation as well as the extent of indebtedness to the Tāṇḍya-mahā-brāhmaṇa.

KŚS. (CHAPTER XXIV)	TB.
द्वौ त्रयोदशरात्रौ	
द्वे त्रयोदशरात्रे...[1] ।	आप्तद्वादशाहः[11] ।
प्रकृतिविहितं द्वितीयम्[2] ।	प्रतिष्ठाफलकः[12] ।
त्रयः चतुर्दशरात्राः	
द्वौ पृष्ठ्यौ । प्रतिलोमः परः[3] ।	सर्वर्धिसाधनम्[13] ।
मध्यमे त्रिकद्रुकाः पृष्ठ्यमभितः[4] ।	अन्यः चतुर्दशरात्रः[14] ।
प्रकृतिविहितं तृतीयम्[5] ।	प्रतिष्ठासाधनम्[15] ।
चत्वारः पञ्चदशरात्राः	
	देवत्वप्राप्तिफलकः[16] ।
पञ्चदशरात्राणि चत्वारि[6] ।	ब्रह्मचर्यफलकः[17] ।
	सत्राहीनोभयफलकः[18] ।
	प्रजाफलकः[19] ।
	ऐन्द्रः षोडशरात्रः[20] ।
	प्रजापते सप्तदशरात्रः[21] ।
प्रकृतिविहितानि प्राग्विंशतिरात्रात्[7] ।	देवानां अष्टादशरात्रः[22] ।
	वायोरेकोनविंशतिरात्रः[23] ।
	पुरुषफलसाधनं विंशतिरात्रः[24] ।
द्वौ एकविंशतिरात्रौ	
एकविंशतिरात्रयोरतिरात्रावषोडशिकौ[8] ।	पशुफलसाधनः[25] ।
	ब्रह्मवर्चसफलकः[26] ।
द्वाविंशतिरात्रमन्नाद्यकामानाम्[9] ।	द्वाविंशतिरात्रः[27] ।
त्रयोविंशतिरात्रं प्रतिष्ठाकामानाम्[10] ।	त्रयोविंशतिरात्रः[28] ।

---

1. 24.1.14. 2. 24.1.15. 3. 24.1.19-20 4. 24.1.21. 5. 24.1.24. 6. 24.1.25. 7. 24.2.1. 8. 24.2.3. 9. 24.2.11. 10. 24.2.12. 11. 23.1. 12. 23.2. 13. 23.3. 14. 23.4. 15. 23.5. 16. 23.6. 17. 23.7. 18. 23.8. 19. 23.9. 20. 23.10. 21. 23.11. 22. 23.12. 23. 23.13. 24. 23.14. 25. 23.15. 26. 23.16. 27. 23.17. 28. 23.18.

KŚS.	TB.
द्वौ चतुर्विंशतिरात्रौ	
पूर्वं चतुर्विंशतिरात्रं प्रजाकामानां पशुकामानां वा[1]।	प्रजापशुसाधनम्[22] ।
द्वितीयं संसदः[2] ।	स्वर्गसाधनम्[23] ।
	प्रजापते; पञ्चविंशतिरात्रः[24] ।
पञ्चविंशतिरात्रमन्नाद्यकामानां षड्विंशतिरात्रं प्रतिष्ठाकामानां सप्तविंशतिरात्रमृद्धिकामानाम-ष्टाविंशतिरात्रं प्रजाकामानां पशुकामानां वा[3] ।	षड्विंशतिरात्रः[25] । सप्तविंशतिरात्रः[26] । अष्टाविंशतिरात्रः[27] ।
द्वात्रिंशद्रात्रं च[4] ।	द्वात्रिंशद्रात्रः[28] ।
त्रयस्त्रिंशद्रात्राणि त्रीणि	
त्रयस्त्रिंशद्रात्राणि त्रीणि[5] ।	प्रतिष्ठाफलकः[29] ।
व्रतवद् द्वितीयं त्र्यभिप्लवम्[6] ।	ऋद्धिफलकः[30] ।
तृतीये त्रयस्त्रयः......[7] ।	सर्वफलसाधनः[31] ।
चतुस्त्रिंशद्रात्रमन्नाद्यकामानाम्[8] ।	चतुस्त्रिंशद्रात्रः[32] ।
षट्त्रिंशद्रात्रं प्रतिष्ठाकामानाम्[9] ।	षट्त्रिंशद्रात्रः[33] ।
सप्तत्रिंशद्रात्रमृद्धिकामानाम्[10] ।	सप्तत्रिंशद्रात्रः[34] ।
अष्टात्रिंशद्रात्रं प्रजाकामानां पशुकामानाम् वा[11] ।	अष्टात्रिंशद्रात्रः[35] ।
चत्वारिंशद्रात्रं च[12] ।	चत्वारिंशद्रात्रः[36] ।
एकोनपञ्चाशद्रात्राः सप्त	
प्रथमो विधृतिः[13] ।	पापव्यावृत्तिफलकः[37] ।
यमातिरात्रम्[14] ।	श्रीफलकः[38] ।
आञ्जनाभ्यञ्जनीये[15]...... ।	आञ्जनाभ्यञ्जनाख्यः[39] ।
सम्वत्सरसम्मिते[16]...... ।	सम्वत्सरसम्मितः[40] ।
सवितुः ककुभः[17] ।	सवितुः ककुभः[41] ।
परे षडभिप्लवे[18] ।	प्रतिष्ठाफलकः[42] । प्रजाविभवफलकः[43] ।
एकषष्टिरात्रे[19]...... ।	एकषष्टिरात्रः[44] ।
प्रकृतिविहितं शतरात्रं[20]...... ।	शतरात्रः[45] ।
आदित्यानामयने[21]...... ।	आदित्यानामयनम्[46] ।

1. 24.2.13 2. 24.2.14. 3. 24.2.22. 4. 24.2.23. 5. 24.2.24. 6. 24.2.27. 7. 24.2.29. 8. 24.2.32. 9. 24.2.33. 10. 24.2.34. 11. 24.2.35. 12. 24.2.36. 13. 24.2.38. 14. 24.3.6. 15. 24.3.8. 16. 24.3.15. 17. 24.3.19. 18. 24.3.22. 19. 24.3.17. 20. 24.3.25. 21. 24.4.3. 22. 23.20. 23. 23.19. 24. 23.21. 25. 23.22. 26. 23.23. 27. 23.24. 28. 23.28. 29. 24.1. 30. 24.2. 31. 24.3. 32. 24.4. 33. 24.6. 34. 24.7. 35. 24.8. 36. 24.10. 37. 24.11. 38. 24.12. 39. 24.13. 40. 24.14. 41. 24.15. 42. 24.16. 43. 24.17. 44. 24.18. 45. 24.19. 46. 25.1.

KŚS.	TB.
अङ्गिरसामयनमादित्यानामयनवत्[1] ।	अङ्गिरसामयनम्[16] ।
दृतिवातवतोरयनं[2]...... ।	दृतिवातवतोरयनम्[17] ।
कुण्डपायिनामयनं[3]...... ।	कुण्डपायिनामयनम्[18] ।
सर्पसत्रं[4]........ ।	सर्पाणां सत्रम्[19] ।
तापश्चितं दीक्षा[5]...... ।	तापश्चितामयनम्[20] ।
सहस्रसाव्यमग्नेः[6] ।	अग्नेः सहस्रम्[21] ।
द्वादशसंवत्सरं प्रजापतेः[7] ।	प्रजापतेर्द्वादशसंवत्सरम्[22] ।
षट्त्रिंशत्संवत्सरं शाक्त्यानां[8]... ।	शाक्त्यानामयनं षट्त्रिंशत्संवत्सरम्[23] ।
शतसंवत्सरं साध्यानाम्[9] ।	शतसंवत्सरम्[24] ।
सहस्रसंवत्सरं विश्वसृजाम्[10] ।	विश्वसृजामयनम्[25] ।
चत्वारि सारस्वतसत्राणि	
द्वादशाहवद्दीक्षोपसदः[11] ।	मित्रावरुणयोरयम्[26] ।
द्वितीये[12]...... ।	इन्द्राग्न्योरयनम्[27] ।
तृतीये[13]...... ।	अर्यम्णोरयनम्[28] ।
दार्षद्वतं[14]...... ।	दार्षद्वतम्[29] ।
तुरायणं[15]...... ।	तुरायणम्[30] ।

With the above table it is evident that the Kātyāyana-śrauta-sūtra, in the treatment of the Sattras, has mostly followed the Tāṇḍya-mahā-brāhmaṇa. The third type of Sattra of thirteen nights viz. Sambhārya mentioned in the Kātyāyana-śrauta-sūrta[31] is not found in concerned portion of the Tāṇḍya-mahā-brāhmaṇa.

Concluding remark :

The foregoing chapterwise examination of the relation of the Kātyāyana-śrauta-sūtra to its sources, i. e., the Śatapatha-brāhmaṇa and the Tāṇḍya-mahā-brāhmaṇa suggests the following conclusions:

I. The Kātyāyana-śrauta-sūtra is not a carbon copy of its sources. In order to supply a comprehensive and systematic guide-book to the priests the Sūtrakāra has made additions to the materials borrowed from the said sources.

II. The Kātyāyana-śrauta-sūtra differs from the Śatapatha-brāhmaṇa, the main source, not only in regard to the arrangement of some of the sacrifices, but also in the order of the description of an individual

1. 24.4.11. 2. 24.4.16. 3. 24.4.21. 4. 24.4.48. 5. 24.5.1. 6. 24.5.10. 7. 24.5.19. 8. 24.5.20. 9. 24.5.23. 10. 24.5.24. 11. 24.5.31. 12. 24.6.24. 13. 24.6.27. 14. 24.6.30. 15. 24.7.1. 16. 25.2. 17. 25.3. 18. 25.4 19. 25.15. 20. 25.5. 21. 25.9. 22. 25.6. 23. 25.7. 24. 25.8. 25. 25.18. 26. 25.10. 27. 25.11. 28. 25.12. 29. 25.13. 30. 25.14. 31. 24.1.16.

sacrifice. The chapters XIX, XX and XXV present typical examples. The following instances may be noticed for confirmation:

KŚS.	ŚB.
(1) चित्रं देवानामिति द्वितीयाम्[1] ।	अथ द्वितीयां जुहोति[12]... ।
आग्नीध्रीयेऽग्ने नयेति[2] ।	अथाऽग्नीध्रे जुहोति[13]... ।
अयं न इत्यपरामश्वंचेद्युक्तं दद्यादयुक्त वा[3] ।	अथ यद्यश्वं युक्तं स्या[14] ।
× ×	× ×
आनिधानात्कृत्वा माहेन्द्रं गृह्णाति[4] ।	अथ माहेन्द्रं ग्रहं गृह्णाति[15]... ।
शुक्रं पूतभृत्यासिच्य पृष्ठमुपाकृत्य प्रेष्यति[5] ।	अथोपाकृत्तैतां वाचं वदति[16] ।
× ×	× ×
× ×	× ×
(2) ब्रह्मौदनं पचति चतुर्णां पात्राणामञ्जलि-प्रसृतानां च[6] ।	ब्रह्मौदनन्निर्वपति[17]... ।
तेभ्यश्चत्वारि सहस्राणि ददाति शतमानांश्च तावतः[7] ।	तेभ्यश्चत्वारि सहस्राणि ददाति...[18] ।
× ×	× ×
हिरण्यवासोऽत्रीवासेष्वश्वसंज्ञपनम्[8] ।	स्वासोऽधिवासं हिरण्यं ... अधि संज्ञपयन्ति[19] ।
परिपशव्ये हुत्वा प्राणाय स्वाहेति तिस्रोऽपराः[9] ।	प्राणायस्वाहापानाय स्वाहा...व्यानाय स्वाहेति...आहुतीर्जुहोति[20] ।
वाचयति पत्नीर्नयन्नस्तेऽम्ब इति[10] ।	अम्बे अम्बिकेऽम्बालिके...पत्नीरुदानयति[21] ।
अश्वं त्रिस्त्रिः परियन्ति पितृवन्मध्ये गणानां प्रियाणां निधीनामिति[11] ।	पत्नीरुदानयति । गणानान्त्वा...पत्न्यः त्रिः परियन्ति...[22] ।

In the first example, concerned with the Agniṣṭoma, materials for the sūtras of the second kaṇḍikā are found in the Śatapatha-brāhmaṇa even after the materials of the third kaṇḍikā of the same chapter. Similarly the second example taken from the Aśvamedha shows that the materials for the sūtras of the first kaṇḍikā of the concerned chapter are available in the Śatapatha-brāhmaṇa much after the materials of sixth kaṇḍikā of the same.

Sometimes, difference of order is not noticeable in two consecutive acts of the Kātyāyana-śrauta-sūtra and the Śatapatha-brāhmaṇa:

KŚS.	ŚB.
दक्षिणं पाशमुत्तरे प्रतिमुच्योर्ध्वमुद्गूहति विष्णोर्वेष्प इति[23] ।	ऊर्ध्वमेवोद्गूहति[25]...
न ग्रन्थिं करोति[24] ।	स वै न ग्रन्थिं कुर्यात्[26] ।

1. 10.2.5. 2. 10.2.6. 3. 10.2.7. 4. 10.3.11. 5. 10.3.12. 6. 20.1.4. 7. 20.1.6. 8. 20.6.10. 9. 20.6.11. 10. 20.6.12. 11. 20 6.13. 12. IV. 3.4.10. 13. IV. 3.4.11-12. 14. IV.3.4.12-13 15. IV. 3.3.15-18. 16. IV. 3.3.19. 17. XIII. 4.1.5. 18. XIII. 4.1.6. 19. XIII. 2.8.1. 20. XIII.2.8.2. 21. XIII. 2.8.3. 22. XIII. 2.8.4. 23. 2.7.2. 24. 2.7.3. 25. I. 3.1.17. 26. I. 3.1.16.

KŚS.	ŚB.
अभितो देवयजनमात्रदेशं पुरस्ताद्वर्जम्[1] ।	न पुरस्ताद्देवयजनमात्रमतिरिच्येत्[3] ।
प्राक्प्रवणमुदग्वा यत्किंचानूचात्विर्जः[2] ।	समं...सत्प्राक्प्रवणं उदक्प्रवणं[4]... ।

Thus it is evident that the two consecutive acts, as mentioned in the above sūtras of the Kātyāyana-śrauta-sūtra, are treated in the Śatapatha-brāhmaṇa in reverse order.

III. The Kātyāyana-śrauta-sūtra, while mentioning an act, gives all its specialities which are wanting in the corresponding lines of the Śatapatha-brāhmaṇa, e.g.,

KŚS.	ŚB.
(1) कुशौ समावप्रशीर्णाग्रावनन्तर्गर्भौ कुशैश्छिनत्ति पवित्रे स्थ इति[5] ।	पवित्रे करोति । 'पवित्रे स्त्यो 7 ।
(2) रोहिते चर्मण्यानडुहे चत्वारि हविष्यपात्राणि मिमीते तं चातुष्प्राश्यं पचति[6] ।	अथ चातुष्प्राश्यमोदनं पचन्ति[8] ।

Here in the first example of the Kātyāyana-śrauta-sūtra the cutting of two special Kuśas (of equal length, with unbroken points and without their middle hard part) is firstly stated and then the main act, i. e., making of the pavitras (cleansers). In the second example after referring to preliminary act, i.e., placing of four pots full of rice on the hide of a red bull, the main act, i.e., the cooking of cātuṣprāśya is mentioned. But the Śatapatha-brāhmaṇa mentions these corresponding acts without referring to any preceding act.

IV. The Kātyāyana-śrauta-sūtra is primarily intended to describe rituals in its brief sūtra-style. Yet sometimes it avoids economy and brevity to clarify the sense of a vague word or define an act or to remove the doubt about things, e.g.,

(1) तार्प्यं परिधापयति[9] ।
क्षौमम्[10] ।
त्रिपाणं वा[11] ।
घृतोन्नमेके[12] ।

(2) रुक्मप्रतिमोचनादि प्राग्वात्सप्रादिष्णुक्रमाः[13] ।

(3) 'हिरण्यगर्भ' इत्यृचा स्रुवाघारः[14] ।
पूर्वो वा देवतासामान्यात्[15] ।
उत्तरे तु सामान्योपदेशाभ्याम्[16] ।

---

1. 7.1.12. 2. 7.1.13. 3. III. 1.1.3. 4. III. 1.1.2. 5. 2.3.30. 6. 4.8.2. 7. I. 1. 3. 1. 8. II. 1. 4. 4. 9. 15.5.7. 10. 15.5.8. 11. 15.5.9. 12. 15.5.10. 13. 16.6.6. 14. 16.1.35. 15. 16.1.36. 16. 16.1.37.

In the first example, the three different meanings of 'tārpya' are given (by the following three sūtras), in the second 'Viṣṇukrama' is defined, and in the third the doubt about the use of a mantra in the Purvāghāra-homa is removed (by the following two sūtras). All these are not found in the Śatapatha-brāhmaṇa.

V. The option in doing a particular act is recorded in Kātyāyana-śrauta-sūtra. But it is not found in the corresponding lines of the Śatapatha-brāhmaṇa, e.g ,

KŚS.	ŚB.
(1) सोमात् क्रीयमाणात् सहितं दक्षिणतः सीसेन परिस्रुतः क्रयणं केशवात्[1] ।	अथ यत्र राजानं क्रीणाति । तद्दक्षिणतः प्रतिवेशतः केशवात्पुरुषात्सीसेन परिस्रुतं क्रीणाति[5]... ।
तद्द्रव्याणां वा[2] ।	×
( ) अक्त्वाऽऽज्यशेषेण रशनां द्वादशारत्निं त्रयोदशारत्निं वा निदधाति[3] ।	यदाज्यमुच्छिष्यते तेन रशनामभ्यज्यादत्ते[6]...।
	द्वादशारत्नी रशना ३ कार्य्या···त्रयोदशारत्नी[7]
आदानकाले वाऽञ्जनम्[4] ।	×

Here the option for purchasing the materials of parisruta and anointing of the rope at the time of binding the horse mentioned in the Kātyāyana-śrauta-sūtra, is not traceable in the Śatapatha-brāhmaṇa.

VI. Opinions of the teachers of other schools are referred to by the term 'एके' in the Kātyāyana-śrauta-sūtra. But sometimes the same are not found in the corresponding contexts of the Śatapatha-brāhmaṇa, e. g.,

आयोगवमाह श्वानं चतुरक्षमभिमन्यस्वेति[8] ।

पूंश्चलूमेके[9] ।

निष्ठितमभिमृशति मखस्य शिर इति[10] ।

आदानमेके[11] ।

These opinions, i.e., giving the order to a pūṁścalū and using the mantra 'मखस्य शिरः' at the time of taking the clay as recorded in the Kātyāyana-śrauta-sūtra are not mentioned in the Śatapatha-brāhmaṇa.

VII. The Kātyāyana-śrauta-sūtra seems to quote the mantras of the Śukla-yajur-veda of Mādhyandina school always in pratīka form (with a few initial words), whereas the Śatapatha-brāhmaṇa sometimes is found citing nearly in full form. For example, the mantras 3.51-52 and 35.17 are given in full form in the Śatapatha-brāhmaṇa[12].

---

1. 14.1.14. 2. 14.1.15. 3. 20.1.7. 4. 20.1 8. 5. V.1.2.14. 6. XIII. 1.1.1. 7. XIII. 1.2.2. 8 20.1.36. 9. 20.1.37. 10. 26.1.18. 11. 26.1.19. 12. II.6.1.38 & XIII. 8.4.9.

Further, the Kātyāyana-śrauta-sūtra often quotes such pratīka mantras in the beginning of the sūtra, i.e., before mentioning the concerned act, but the Śatapatha-brāhmaṇa gives the corresponding ones after the mentioning of the act, e.g.,

KŚS.	ŚB
उद्दिवमित्युच्छ्रयति[1] ।	तामुच्छ्रयति । 'उद्दिव[3]...।
द्युतान इति मिनोति[2] ।	अथ मिनोति । 'द्युतानस्त्वा[4]...।

Sometimes, the Kātyāyana-śrauta-sūtra mentions the acts without citation of the mantras as opposed to the Śatapatha-brāhmaṇa, e.g.,

KŚS.	ŚB.
पाण्ड्वं च निवस्ते[5] ।	अथैनं पाण्ड्वं परिधापयति[7] । 'क्षत्रस्य'...।
अधीवासं प्रतिमुच्योष्णीषं संवेष्ट्य निवीतेऽवगूहते नाभिदेशे परिहरते वा[6] ।	अथाऽधीवासं प्रतिमुञ्चति । 'क्षत्रस्य.............।' अथोष्णीषं संहृत्य । पुरस्तादवगूहति 'क्षत्रस्य[8]......।

The Kātyāyana-śrauta-sūtra has quoted nearly a dozen mantras (often in full form) from the Śukla-yajur-veda of the Kāṇva school. But the concerned Śatapatha-brāhmaṇa lacks all of them.

VIII. As regards the formation of the sūtras, the Sūtrakāra has sometimes borrowed verbatim from the corresponding lines or passages of the Śatapatha-brāhmaṇa, e.g.,

KŚS.	ŚB.
शूर्पाग्निहोत्रहवण्ि स्फ्यकपालं शम्याकृष्णाजिनमुलूखलमुसलं दृषर्दुपलमर्थवच्च[9] ।	शूर्प्पं चाऽग्निहोत्रहवणीं च स्फ्यं च कपालानि च शम्यां च कृष्णाजिनं चोलूखलमुसले दृषदुपले[17] ।
देवयजनं जोषयन्ते[10] ।	देवयजनं जोषयन्ते[18]... ... ।
स आह 'सोमविक्रयिन् क्रय्यस्ते सोमो राजा' इति[11] । क्रय्य इत्याह सोमविक्रयी[12] । तं वै ते क्रीणानीति[13] । क्रीणीहीत्याह सोमविक्रयी[14] । कलया ते क्रीणानीति[15] । भूयो वाऽअतः सोमो राजाऽर्हतीत्याह सोमविक्रयी[16] ।	...सऽआह सोमविक्रयिन् क्रय्यस्ते सोमो राजा ३ऽ इति क्रय्यऽइत्याह सोमविक्रयी तं वै ते क्रीणानीति क्रीणीहीत्याह सोमविक्रयी कलया ते क्रीणानीति भूयो वा अतः सोमो राजाऽर्हतीत्याह सोमविक्रयी[19] ।.....

---

1. 8.5.29. 2. 8.5.30. 3. III. 6.1.15. 4. III. 6.1.16. 5. 15.5.12. 6. 15.5.13. 7. V. 3.5.21. 8. V. 3.5.22-23. 9. 2.3.3. 10. 7.1.10. 11. 7.8.2. 12. 7.8.3. 13. 7.8.4. 14. 7.8.5. 15. 7.8.6. 16. 7.8.7. 17. I.1.1.22. 18. III.1.1.1. 19. III.3.3.1.

But the Sūtrakāra does not repeat the same verb in the succeeding acts as in the Śatapatha-brāhmaṇa, e. g.,

KŚS.	ŚB.
सारस्वतीः[1] ।	स सारस्वतीरेव प्रथमा गृह्णाति[6] ।
अवगाह्यावगाढात्पशोः पुरुषाद्वा पूर्वापरा ऊर्मी[2] ।	ऊर्म्मी व्यर्द्दतः पशौ वा पुरुषे वाऽभ्यत्येते तौ गृह्णाति[7] ।
स्यन्दमानाः[3] ।	अथ स्यन्दमाना गृह्णाति[8] ।
प्रतिलोमाः[4] ।	अथ या स्यन्दमानानां प्रतीपं स्यन्दन्ते । ता गृह्णाति[9] ।
अपयतीः[5] ।	अथाऽपयतीर्गृह्णाति[10] ।

In all the above five sūtras the common verb 'गृह्णाति' which in the corresponding lines of the Śatapatha-brāhmaṇa occurs repeatedly, is not used, because its sense is taken from a previous sūtra, i. e., इळान्तेऽपो गृह्णाति[11] ।

The Sūtrakāra has sometimes compiled the sense of many sentences of the Śatapatha-brāhmaṇa, containing a common verb, in one or two sūtras, e. g.,

KŚS.	ŚB.
स्फ्यमस्मै प्रयच्छति पुरोहितोऽध्वर्युर्वेन्द्रस्य वज्र इति[12] ।	अथाऽस्मै ब्राह्मणः स्फ्यं प्रयच्छति ... ।
राजा राजभ्राता सूतस्थपत्योरन्यतरोग्रामणीः सजातश्चैवं पूर्वः पूर्व उत्तरस्मै[13] ।	तं राजा राजभ्रात्रे प्रयच्छति ... ।
	तं राजभ्राता सूताय वा स्थपतये वा प्रयच्छति... ।
	तं सूतो वा स्थपतिर्वा ग्रामण्ये प्रयच्छति... ।
	तं ग्रामणीः सजाताय प्रयच्छति[14]... ।

Sometimes he has condensed many sentences of the Śatapatha-brāhmaṇa describing the succeeding acts into a single sūtra, e.g.,

KŚS.	ŚB
स्थानमुल्लिख्याऽभ्युक्ष्यान्वारब्धे हिरण्यं निधायोषाखूत्करान्निवपत्यन्तेषु शर्कराः[15] ।	अथोल्लिखति[16]... ।
	अथाऽद्भिरभ्युक्षति[17]... ।
	अथ हिरण्यं सम्भरति[18]... ।
	अथोषान्त्सम्भरति[19] ।
	अथाखुकरीषं सम्भरति[20] ।
	अथ शर्कराः सम्भरति[21] ।

---

1. 15.4.25. 2. 15.4.26. 3. 15.4.27. 4. 15.4.28. 5. 15.4.29. 6. V. 3.4.3. 7. V. 3.4.4. 8. V. 3.4.7. 9. V. 3.4.8. 10. V. 3.4.9. 11. 15.4.21. 12. 15.7.11. 13. 15.7.12. 14. V. 4.4.15-19. 15. 4.8.14. 16. II. 1.1.2. 17. II. 1.1.3. 18. II. 1.1.5. 19. II. 1.1.6. 20. II. 1.1.7. 21. II. 1.1.8.

Apart from these, the following examples may also be seen to have some idea about the formation of the sūtras from the passages of the Śatapatha-brāhmaṇa and Tāṇḍya-mahā-brāhmaṇa:

1. अपरेणाऽऽहवनीयं वेदिं खनति त्र्यङ्गुलखातां व्याममात्रीं पश्चात् त्र्यरत्निं प्राचीमपरिमितां वा, प्राक्प्रवणामुदग्वा मध्यसङ्गृहीतामग्निमभितोऽसौ[1] ।

cf. व्याममात्री पश्चात्स्यादित्याहुः । एतावान्वै पुरुषः पुरुषसम्मिता हि त्र्यरत्निः प्राची त्रिवृद्धि यज्ञो नात्र मात्रास्ति यावतीमेव स्वयं मनसा मन्येत तावतीं कुर्य्यात् अभितोऽग्निमंसाऽउन्नयति । योषा वै वेदिर्वृषाऽग्निः परिगृह्य वै योषा वृषाणं शेते मिथुनमेवैतत्प्रजननं क्रियते तस्मादभितोऽग्निं साऽउन्नयति । सा वै पश्चाद्वरीयसी स्यात् । मध्ये संह्वारिता पुनः पुरस्तादुर्व्येवमिव हि योषां प्रशंसन्ति पृथुश्रोणिर्विमृष्टान्तरांसा मध्ये सङ्ग्राह्येति जुष्टामेवैनामेतद्देवेभ्यः करोति । सा वै प्राक्प्रवणा स्यात् । प्राची हि देवानां दिगथोऽउदक्प्रवणोदीची हि मनुष्याणां दिग्दक्षिणतः पुरीषं प्रत्युदूहत्येषा वै दिक् पितृणां सा यद्दक्षिणाप्रवणा स्यात् क्षिप्रे ह यजमानोऽमुं लोकमियात्तथो ह यजमानो ज्योग्जीवति[2]... ।

2. कुशपवित्रैश्चित्पतिर्मेति पावयति सप्तभिः सप्तभिः प्रतिमन्त्रमच्छिद्रेणेति सर्वत्र द्विरुपरि नाभ्युन्मृज्य प्रदक्षिणं सकृदवाङ् । एकेन त्रिभिः सप्तभिर्वा[3] ।

cf. अथैनं दर्भपवित्रेण पावयति । अमेध्यो वै पुरुषो यदनृतं वदति तेन पूतिरन्तरतो मेध्या वै दर्भा मेध्यो भूत्वा दीक्षाऽइति पवित्रं वै दर्भाः पवित्रपूतो दीक्षाऽइति तस्मादेनं दर्भपवित्रेण पावयति । तद्वाऽएकं स्यात् । एको ह्येवाऽयं पवते तदेतस्यैव रूपेण तस्मादेकं स्यात् । अथो अपि त्रीणि स्युः । एको ह्येवाऽयं पवते सोऽयं पुरुषेऽन्तः प्रविष्टस्त्रेधा विहितः प्राणऽउदानो व्यानऽइति तदेतस्यैवाऽनुमात्रां तस्मात्त्रीणि स्युः । अथोऽअपि सप्त स्युः । सप्त वाऽइमे शीर्षन्प्राणास्तस्मात्सप्त स्युस्त्रिः सप्तान्येव स्युरेकविंशतिरेषैव सम्पत् । तं सप्तभिः सप्तभिः पावयति । 'चित्पतिर्म्मा पुनात्त्वि'ति प्रजापतिर्व्वै चित्पतिः प्रजापतिर्म्मा पुनात्त्वित्येवैतदाह 'वाक्पतिर्म्मा पुनात्त्विति प्रजापतिर्व्वै वाक्पतिः प्रजापतिर्म्मा पुनात्त्वित्येवैतदाह 'देवो मा सविता पुनात्त्वि'ति तद्वै सुपूतं यं देवः सविता पुनात्तस्मादाह देवो मा सविता पुनात्त्वित्याच्छिद्रेण पवित्रेणेति यो वाऽअयं पवतऽएषोऽच्छिद्रं पवित्रमेतेनैतदाह 'सूर्य्यस्य रश्मिभिरित्येते वै पवितारो यत्सूर्य्यस्य रश्मयस्तस्मादाह सूर्य्यस्य रश्मिभिरिति[4] ।

3. अवभृथादुदेत्य रोहिण्या वत्सच्छव्यौ सकर्णपुच्छावच्छाते परिदधाते[5] ।
द्वादशरात्रं परिवसत्युखावदग्निं बिभ्रत्[6] ।
उष्णीषं च[7] ।
त्रिस्रस्तिस्रः[8] ।
औदुम्बरे मूलफलभक्षः[9] ।

---

1. KŚS. 2.6.1. 2. ŚB. I.2.5.14-17. 3. KŚS.7.3.1-2. 4. ŚB.III. 1.3.18-22.
5. KŚS. 22.1.20. 6. Ibid 22.1.21. 7. Ibid. 22.1.23. 8. Ibid. 22.1.24
9. Ibid. 22.1.25.

निषादे[1] ।
जने[2] ।
समाने जने[3] ।
ग्राम्याभोजनं निषादानां मृन्मयानां च[4] ।
संवत्सरं न याचेत्[5] ।
दीयमानं न प्रत्याचक्षीत[6] ।

cf. पशुभिर्वा एष व्यृध्यत इत्याहुर्यः सर्वं ददाति तच्छवीं परिधत्ते पशुभिरेव समृध्यते । रोहिणी छवी भवत्येतद्वै पशूनां भूयिष्ठं रूपं यद्रोहितं साक्षादेवैनानवरुन्धे । अरण्ये तिस्रो वसत्यारण्यं ताभिरन्नाद्यमवरुन्धे । उदुम्बरे वसत्यूर्गुदुम्बर उर्ज्जमेवाऽवरुन्धे । खनित्रेण जीवत्यवृत्तिमपजयति । उभयतः क्ष्णुदभ्रिभवत्युभयत एवाऽस्मै अन्नाद्यं रजत्यस्माच्च लोकादमुष्माच्च निषादेषु तिस्रो वसत्यस्यां वा एते परीत्ता यदेवाऽस्यामन्नाद्यं तदवरुन्धे । जने तिस्रो वसति जन्यं ताभिरन्नाद्यमवरुन्धे । समानजने तिस्रः समानजन्यं ताभिः । द्वादशैता रात्रयो भवन्ति द्वादशमासाः संवत्सरः संवत्सरमन्वन्नाद्यं प्रजायते तदेवाऽऽप्त्वाऽवरुन्धे । संवत्सरं न याचेदामाद्यमिव वा एतद्यः सद्योदत्तं प्रत्यत्ति सद्यो वै देवानां संवत्सरः । नोदीयमानं प्रति नुदेदन्नाद्यस्याऽप्रतिनोदाय । उष्णीषं बिभर्त्ति शिल्पत्वाय । न मृन्मयेन पिबेदाहुतिर्वा एषा यद्ब्राह्मणस्य मुखं न वै मृन्मयमाहुतिमानशेऽथ यदमृन्मयपो भवति स्व एव मुख आहुतिं जुहोति[7] ।

Now, it is quite clear that how the sūtras have been composed on the basis of the Śatapatha-brāhmaṇa and the Tāṇḍya-mahā-brāhmaṇa.

In the last, it is to be said that the Kātyāyana-śrauta-sūtra, through the medium of dry and enigmatic sūtras, has not merely presented the whole of the rituals of the Śatapatha-brāhmaṇa and a part of the Tāṇḍya-mahā-brāhmaṇa in most systematic form; it has added extra matters to them in order to complete and clarify their accounts.

---

1. KŚS. 22.1.26. 2. Ibid. 22.1.27. 3. Ibid. 22.1.28.
4. Ibid. 22.1.30. 5. Ibid. 22.1.31. 6. Ibid. 22.1.32. 7. TB. 16.6.1-14.

SACRIFICES EMBODIED IN THE KŚS.

AGNIHOTRA
DARŚA-PŪRṆAMĀSA
PIṆḌAPITṚYAJÑA
DĀKṢĀYAṆA
ĀGRAYAṆA
AGNYĀDHĀNA
PUNARĀDHEYA
CĀTURMĀSYA
NIRŪḌHA-PAŚUBANDHA
AGNIṢṬOMA
DVĀDAŚĀHA
GAVĀM-AYANA
VĀJAPEYA
RĀJASŪYA
AGNICAYANA
SAUTRĀMAṆĪ
AŚVAMEDHA
PURUṢAMEDHA
SARVAMEDHA
PITṚMEDHA
EKĀHAS
AHĪNAS
SATTRAS
PRAVARGYA
GENERAL REMARK

IV : SACRIFICES EMBODIED IN THE KŚS.

In the very words of Kātyāyana, the Sūtrakāra, sacrifice means abandonment of a material for the sake of a deity[1]. sacrifice, according to the Aitareya-āraṇyaka, is of five types—Agnihotra, Darśa-pūrṇamāsa, Cāturmāsyas, Paśu and Soma.[2] But in the Gautama-dharma-sūtra, it has been classified under the following three heads on the basis of the materials offered:

I. Pāka-yajña-saṁsthā: Aṣṭakā, Pārvaṇa, Śrāddha, Śrāvaṇī, Āgrahāyaṇī, Caitrī (Śūlagava) and Āśvayujī.[3]

II. Havir-yajña-saṁsthā: Agnyādheya, Agnihotra, Darśa-pūrṇamāsa, Āgrayaṇa, Cāturmāsyas, Nirūḍha-paśubandha and Sautrāmaṇī.[4]

III. Soma-saṁsthā: Agniṣṭoma, Atyagniṣṭoma, Ukthya, Ṣoḍaśī, Vājapeya, Atirātra and Aptoryāma.[5]

In the Pāka-yajñas small offering is made generally of cooked food whereas in the Havir-yajñas it consists of milk, butter, rice, barley and other grains as well as the animal victim. In the Soma-yāgas, besides the main offering of soma, the animal victims are also offered.

The rites of the aforesaid first group come under the Gṛhya ritual whereas those of the second and third are included under the Śrauta ritual. There is fundamental difference between these two types of ritual. The Gṛhya ritual is performed by the householder and his wife in the Gārhapatya fire only. In this ritual a priest is seldom required. But the Śrauta ritual is performed by the sacrificer and his wife in more than one fire viz, Gārhapatya, Āhavanīya and Dakṣiṇa, with the inevitable participation and important role of the Priests numbering from one up to sixteen (or seventeen, according to

---

1. द्रव्यं देवता त्यागः । 1. 2. 2.
2. स एष यज्ञः पञ्चविधोऽग्निहोत्रं दर्शपूर्णमासौ चातुर्मास्यानि पशुः सोमः । 2. 3. 3. 4.
3. अष्टका पार्वणः श्राद्धं श्रावण्याग्रहायणी चैत्र्याश्वयुजीति सप्त पाकयज्ञसंस्थाः । 8. 16.
4. अग्न्याधेयमग्निहोत्रं दर्शपौर्णमासावाग्रयणं चातुर्मास्यानि निरूढपशुबन्धः सौत्रामणीति सप्त हविर्यज्ञसंस्थाः । 8. 17.
5. अग्निष्टोमोऽत्यग्निष्टोम उक्थ्यषोडशी वाजपेयोऽतिरात्रोऽप्तोर्याम इति सप्त सोमसंस्थाः । 8.1.8.

the Kauṣītakins). Further, the former (i.e., Gṛhya) differs from the latter (i e., Śrauta) in having no Pra-yājas (fore-offerings) or Anu-yājas (after-offerings), no call of the Iḍā and no Sāmidhenī Ṛcs (kindling verses). Moreover, the sacrifices of the Śrauta type are discriminated as prakṛti (archetype) and vikṛti (ectype). The former is characterised by the statement of all of its aṅgas (the auxiliary parts), whereas in the latter only a few of them are described and the remaining others are borrowed from the prakṛti. In this way the prakṛti is the base or the model upon which the vikṛti is constituted. The Agnihotra, Darśa-pūrṇamāsa, Agnīṣomīya-paśuyāga and the Agniṣṭoma are the prakṛtis for Homas, Iṣṭis, Paśu and Soma sacrifices respectively. The Dvādaśāha, although being a vikṛti in itself to the Angiṣṭoma, is at the same time the prakṛti for the Sattras.

After this preliminary remark, the brief descriptions of the sacrifices embodied in the Kātyāyana-śrauta-sūtra are being given in the following pages for indicating the cult of Vedic sacrifice.

Agnihotra :

The Agnihotra, a very simple but important rite, is performed twice daily, i.e., after the sun-set in the evening,[1] and just before the sun-rise[2] in the morning, by one who has established the sacred fires. Milk forms the main oblation.[3] The sour gruel (yavāgū)[4] or rice[5] or curd[6] or clarified butter[7] may be also offered for the fulfilment of different desires. The fire for Āhavanīya-hearth is taken from the Gārhapatya. The Dakṣiṇa fire is kept always alight.[8]

The sacrificer, as a rule, goes to the Āhavanīya through the space between the hearths of Gārhapatya and Āhavanīya, and takes his seat to the south with his wife.[9] Then a cow, with her male calf, meet

---

1. अस्तमिते जुहोति । 4. 14. 6.
2. प्रातर्जुहोत्यनुदिते । 4. 15. 1.
3. पयसा स्वर्गकामः, पशुकामो वा । 4. 15. 20.
4. यवाग्वा ग्रामकामः । 4. 15. 21.
5. तण्डुलैर्बलकामः । 4. 15. 22.
6. दध्नेन्द्रियकामः । 4. 15. 23.
7. घृतेन तेजस्कामः । 4. 15. 25.
8. नित्यो दक्षिणाग्नि । 4. 13. 4.
9. अन्तरेणापराग्नी गत्वा दक्षिणेन वाऽप्रदक्षिणमाहवनीयं परीत्योपविशति यजमानः । 4. 13. 12.
   पत्नी च पूर्ववत् । 4. 13. 13.

for Agnihotra, standing to the south of the offering place and facing east or north, is milked.[1] The milk being kept in another pot is heated upon the burning coal of Gārhapatya fire.[2] Then the sacrificer puts the samidh of the Palāśa on the Āhavanīya fire,[3] and when it burns brightly, he makes the first offering of milk.[4] After this he places the Sruc on Kuśa blades, and looks at the Gārhapatya fire.[5] Then again he takes up the Sruc and makes a second offering (of milk) larger in quantity than the former, silently[6]. Now he puts the samidh on the Gārhapatya fire and having taken the by Sruva offers the first oblation on the same.[7] Similarly, the second oblation is offered on the (Gārhapatya) fire, silently.[8] In the same way, he makes two offerings (of milk) in the Dakṣiṇa fire.[9] He then takes out what remains in the Sruc with his ring-finger and licks it twice.[10] Again he takes in a pot or in his own hands all remnants of the Sruc, and then having licked it with the tongue, pours four water libations to the gods, the fathers, the seven seers and Agni, on the earth.[11]

Afterwards he offers three Samidhs to each of the three fires[12] and then goes out. Thus ends the evening Agnihotra. Generally the same procedure is carried out in the morning Agnihotra also.

Darśa-Pūrṇamāsa:

These sacrifices are of great importance because of being the archetype (prakṛti) for all other Iṣṭis. Darśa is performed on the new-moon day and Pūrṇamāsa on the full-moon day. Two full days are required for the performance of the Pūrṇamāsa, but only one

---

1. अग्निहोत्रीं दोहयति पुंवत्सामशूद्रेण स्थाल्यामार्यकृत्यामूर्ध्वकपालायां दक्षिणतः प्राचीमुदीचीं वा । 4. 14. 1.
2. पूर्वेणाहवनीयमाहृत्य गार्हपत्येऽधिश्रयत्युत्तरतो निरुह्याङ्गारान् । 4. 14. 2.
3. मध्ये निगृह्योद्गृह्योपविश्य समिधमादधाति.... । 4. 14. 13.
4. प्रदीप्तामभिजुहोति.... । 4. 14. 14.
5. कूर्चे निधाय गार्हपत्यमवेक्षते होष्यन्नस्मिन् । 4. 14. 16.
6. तूष्णीमुत्तरां भूयसीम् । 4. 14. 17.
7. इतरयोश्च पुष्टिकामः स्थाल्याः स्रुवेण... । 4. 14. 22.
8. तूष्णीं द्वितीयाम् । 4. 14. 23.
9. अग्नयेऽन्नादायाऽन्नपतये स्वाहेति दक्षिणाग्नौ । तूष्णीं द्वितीयाम् । 4.14.24-25.
10. अनामिकया द्विः प्राश्नाति । 4. 14. 26.
11. उत्सृप्य निर्लेढ्याचम्योल्लिश्चति, देवाञ्जिन्व, पितॄञ्जिन्व, तृतीयामुदुक्षति सप्त ऋषीञ्जिन्वेति । चतुर्थीं कूर्चस्थाने त्रिर्निषिञ्चति... । 4. 14. 27-28.
12. समिध आदधाति सर्वेषु... । 4. 14. 30.

for that of the Darśa. The additional one day time in the former is taken for the preliminary acts. The sacrificer either having observed the rules and regulations on the full-moon day should perform it on the Pratipad or do both (i. e., observance of rules as well as the actual performance) on the same day. i.e., Pratipad[1].

On the first day, after Agnyanvādhāna[2] (offering fuel-sticks into fire), the sacrificer should avoid meat-eating and sexual intercourse.[3] He should either get his hair and beard shaved excepting the Śikhā, or not.[4] He takes the vow of speaking the truth,[5] keeping fast or living only on fruits and herbs of the forest,[6] and of sleeping in the house of the Āhavanīya or Gārhapatya fire, on the bare ground.[7] In the case of the performance in a single day, all the (above-mentioned) acts should be done in the very morning of the Pratipad.[8]

After the performance of the morning Agnihotra, the sacrificer chooses the Brahman priest[9]. Adhvaryu being ordered by Brahman, brings a waterful pot and puts it down to the north of the Āhavanīya fire[10] Thereafter, having spread the Kuśa grass around the fires he places the winnowing basket (śūrpa), Agnihotra ladle, the wooden sword (sphya), potsherd (kapāla), the wedge (śamyā), the black antelope skin, the mortar (ulūkhala), the pestle (musala), the large and small mill-stones (dṛṣad and upala).[11] Now he takes the rice from the cart, and afterwards prepares two cleansers (pavitras) of two equal Kuśa-blades whose tops are pointed.[12] Then the rice is pounded[13] and freed from the husk.[14] After this, the Adhvaryu

---

1. पूर्वां पौर्णमासीमुत्तरां वोपवसेत् । 2. 1. 1.
2. अग्न्यन्वाधानमध्वर्युर्यजमानो वा । 2. 1. 2.
3. अहनि मांस-मैथुने वर्जयेत् । 2. 1. 8.
4. केशश्मश्रु वपते वाऽशिखम् । 2. 1. 9.
5. सत्यवाद्यतः । 2. 1. 12.
6. वृक्षाऽऽरण्यौषधीनामश्नीयाद्वा । 2. 1. 14.
7. आहवनीयगृहशाय्यधो गार्हपत्यस्य वा । 2. 1. 15.
8. सद्यो वा प्रातः । 2. 1. 16.
9. अग्निहोत्रं हुत्वा ब्रह्माणं वृणीते । 2. 1. 17.
10. अनुज्ञात उत्तरेणाहवनीयं सम्प्रति निदधाति... । 2. 3. 3.
11. तृणैरग्नीन्परिस्तीर्य पुरस्तात्प्रथमं, द्विशः पात्राणि संसादयति । 2. 3. 6.
    शूर्पाग्निहोत्रहवणि स्फ्यकपालं शम्याकृष्णाजिनमुलूखलमुसलं दृषदुपलमर्थवच्च । 2. 3. 8.
12. कुशौ समावप्रशीर्णाग्रावनन्तर्गर्भौ कुशैश्छिनत्ति.... । 2. 3. 30.
13. अतः पत्न्यवहन्त्यन्यो वा । 2. 4. 14.
14. परापूतमिति निष्पुनाति । 2. 4. 18.

having poured out the grains of rice from the śūrpa in the iḍāpātrī praises it.[1] Then the grinding of the rice and the arranging of the potsherds are done at the one and the same time.[2] Afterwards the two cakes prepared from the flour of the rice for Agni and Agni-Soma are baked.[3]

Now the altar is constructed and the sacrificer's wife is girded up with cord and garments. Afterwards the Adhvaryu lays down three enclosing-sticks of any one of the following trees: Palāśa, Vikaṅkata, Kṛṣmarya, Bilva, Khadira and Udumbara, but giving preference according to this order.[4]

After these preliminaries, the sacrifice begins. First comes the recitation of fifteen kindling verses by the Hotṛ, followed by the laying down of kindling wood by the Adhvaryu.[5] The Adhvaryu fans the Āhavanīya fire thrice with the bunch of Kuśa and makes the first and the second offerings of the clarified butter with the Sruva and the Juhū respectively. Now he chooses the Hotṛ formally.[6] Afterwards come five fore-offerings of clarified butter[7], followed by the offering of two butter-portions destined to Agni and Soma.[8] Then begins the sacrifice proper. Here the first cake-offering is made to Agni, then a clarified butter-offering in a low tone to Agni and Soma, and afterwards a second cake-offering to Agni and Soma on the full-moon day[9]. But on the new-moon day after the first cake-offering to Agni, and a clarified butter-offering to Agni and Soma or to Viṣṇu, the second cake-offering is made to Indra and Agni. If the sacrificer has already performed a Soma sacrifice, (in this new-moon offering after the first cake) he should offer Sānnāyya (which is prepared by adding curd to fresh heated milk) to Indra or Mahendra.[10] Then two oblations—of curd and milk—are offered.[11] Others also (who have

---

1. देवो व इति पात्र्यामोप्याभिमन्त्रयते । 2. 4. 21.
2. पेषणोपधाने युगपत् । 2. 4. 24.
3. घर्मोऽसीति पुरोडाशौ युगपत् । 2. 5. 19.
4. परिधीन्परिदधात्यार्द्रानेकवृक्षीयान् बाहुमात्रान् पालाश-वैकङ्कत-कार्ष्मर्य-बैल्वा-न्पूर्वालाभे पूर्वालाभ उत्तरान् खादिरौदुम्बरान्वा.... । 2. 8. 1.
5. प्रतिप्रणवमाधानम् । 3. 1. 10.
6. अथ प्रवृणीते । 3. 2. 7.
7. ...पञ्च प्रयाजान्त्समिद्वतमे । 3. 2. 17.
8. आज्यभागाभ्यां चरत्याग्नेयेन सौम्येन । 3. 3. 10.
9. पुरोडाशावन्तरेणाग्नीषोमा उपांश्वाज्यस्य । 3. 3. 23.
10. ऐन्द्रं भवति माहेन्द्रं वा । 4. 2. 10.
11. सोमयाजी सन्नयेत् । 4. 2. 45.

not performed the Soma sacrifice) can make Sānnāyya-offering at their will.[1] At the end of this (principal one) comes an offering to Agni Sviṣṭakṛt (the maker of the sacrifice correct), in which are offered the parcelled portions from each of the several remnants of the oblations from their latter halves.[2] Then the priests and the sacrificer, after invoking the Iḍā which is taken from all the offerings, eat it.[3] Anvāhārya mess cooked in the Dakṣiṇa fire is given as the fee.[4] Immediately follow the three after-offerings to the Barhis, Nārāśaṁsa and Agni Sviṣṭakṛt.[5] Then the ceremony of Sūktavāka which concludes with an invocation of prosperity for the sacrificer is performed. At the end of this (invocation) the whole bundle of grass excepting one blade is thrown into the fire.[6] Afterwards Śaṁyuvāka, an invocation of well-being and prosperity, followed by the throwing of the enclosing-sticks and offering of the Saṁsrava libation to the All-gods, is done.[7] Then come the four Patnī-saṁyājas (offering to the gods with their consorts) to Soma, Tvaṣṭṛ, the Goddesses and Agni Gṛhapati.[8] These offerings are of butter and made in the Gārhapatya fire silently. Afterwards the minor rites viz, a libation in the Dakṣiṇa fire,[9] ungirdling of the wife,[10] the throwing of the Kuśa grass into Āhavanīya fire,[11] and striding of three Viṣṇu steps[12] are done. Finally, the sacrificer divests himself of the vow.[13]

Piṇḍa-pitṛyajña :

This rite is a subordinate part (aṅga) of Darśa[14]. In this the balls of rice are offered to the fathers. Its performance takes place in

---

1. कामादितरः । 4.2.46.
2. यावद्धविरुत्तरार्द्धात्स्विष्टकृतः । 3. 3. 25.
3. उपहूतां प्राश्नन्ति युक्ताः । यजमानश्च । 3. 4. 19, 20.
4. सा दक्षिणा । 3. 4. 28.
5. प्रतीचो जुहोति । 3. 5. 10.
6. मरुतामिश्ति नीचैर्हुत्वा तृणमादायऽनुप्रहरति । 3. 6. 7.
7. परिधीननु प्रहरति...।...इति संस्रवाञ्जुहोति । 3. 6. 16, 17.
8. यजति सोमं, त्वष्टारं देवानां पत्नीरग्निं गृहपतिमिति । 3. 7. 7.
9. सव्येनावृत्य दक्षिणाग्नौ जुहोति... । 3.7.15.
10. पत्नी वेदं प्रमुञ्चति... । 3.8.2.
11. बर्हिः सम्बर्हिरिति । 3.8.5.
12. विष्णुक्रमान् क्रमते.... । 3.8.10.
13. व्रतं विसृजते येनोपेयात् । 3.8.25.
14. अङ्गं वा समभिव्याहारात् । 4.1.30.

the afternoon of the new-moon day when the moon is not seen[1]. The rice-pap is cooked on the Dakṣiṇa fire in which the offering is made.[2] The Adhvaryu having strewn the Kuśa grass around this fire, places the sacrificial pots singly[3]. Now the rice, being washed once, is cooked in such a way that the cooking-pot of the rice-pap may not be full, and then having been sprinkled with Ājya is offered in two oblations with the Mekṣaṇa[4]. Afterwards having thrown the Mekṣaṇa into the Dakṣiṇa fire, he draws a line to the south or the west of the same (fire)[5]. Then having spread the Darbha grass cut off with one stroke around the line, he offers three balls of rice on the same (line) to the sacrificer's father, grandfather and great-grandfather.[6] He now places on each of the balls the threads or woollen tuft or the hem of a garment or the hair of the breast of the sacrificer, if he is above fifty years in age[7]. Afterwards having poured water near the balls[8] he keeps them in a dish and smells the same[9]. The middle ball should be eaten by the sacrificer's wife if she desires a son.[10]

Dākṣāyaṇa :

This is the modification of the Darśa-pūrṇamāsa being performed for obtaining the offspring, cattle, grain and fame.[11] In this, two new-moon and two full-moon offerings are made every month. On the full-moon day a cake is offered to Agni and Soma, whereas on the new-moon day a cake is offered to Indra and Agni.[12] On the next day to the full-moon, i.e., on Pratipad, the two oblations—one of a cake and the other of curd—are offered to Agni and Indra respectively in the

---

1. अपराह्णे पिण्डपितृयज्ञश्चन्द्रादर्शनेऽमावास्यायाम् । 4.1.1.
2. दक्षिणाग्नौ श्रपणं होमश्च । 4.1.2.
3. परिस्तीर्य तं पूर्ववत्पात्रासादनमेकशः । 4.1.3.
4. सारतण्डुलमपूर्णं श्रपयित्वाऽभिघार्योद्वास्य मेक्षणेन जुहोति... । 4.1.6.
5. प्रास्य तद्दक्षिणेनोल्लिखति... । 4.1.7.
6. उपमूलं सकृदाच्छिन्नानि लेखायां कृत्वा यथावनिक्तं पिण्डान्ददात्यसावेतत्त इति । 4. 1. 11.
7. एतद्व इत्युपास्यति सूत्राणि प्रतिपिण्डम् । ऊर्णां दशा वा । वयस्युत्तरे यजमान-लोमानि वा । 4. 1. 16-18.
8. ऊर्जमित्यपो निषिञ्चति । 4. 1. 19.
9. अवधायाऽवजिघ्रति यजमानः । 4. 1. 20.
10. आधत्तेति मध्यमपिण्डं पत्नी प्राश्नाति पुत्रकामा । 4. 1. 22.
11. दाक्षायणयज्ञः प्रजापशवन्नयशस्कामस्य । 4. 4. 1.
12. अग्नीषोमीयः पौर्णमास्यामैन्द्राग्नोऽमावास्यायाम् । 4. 4. 4.

morning.[1] Next morning (i.e., on Pratipad) of the new-moon the cake and curd are offered to Agni and Mitra-Varuṇa respectively[2]. Gold or Anvāhārya is given as the fee.[3] Meat-eating, sexual intercourse, false-speech etc. are prohibited.[4]

Āgrayaṇa :

It is very essential for an Āhitāgni (i. e., who has established the sacred fires) to make offerings of fresh grains before using them as food. Normally, the offering of rice is made in the autumn and that of barley in the spring.[5] But in the case of wild grains, the oblation of millet is offered in the autumn, and that of the bamboo seeds in the summer.[6] It is performed either on new-moon or full-moon day, but follows the procedure of new-moon sacrifice only. The first offering of a cake (which is baked on twelve potsherds) is made to Indra and Agni[7], the second of the rice-pap which is cooked in water or milk is made silently to All-gods.[8] The third offering either of a cake baked on single potsherd or of clarified butter is made to Heaven and Earth.[9] The fee for the Āgrayaṇa rite of rice and barley is the firstborn of the calves.[10] In the case of the forest-Āgrayaṇa the two offerings of the rice-pap, which are prepared from millet and bamboo seeds, are made to Soma.[11] The fee for this is either repaired chariot or silken cloth or Madhuparka or the cloth worn by the sacrificer in the rainy season.[12]

Agnyādhāna :

The Agnyādhāna (establishment of the fires) is an important ceremony of the sacrificial cult. It is celebrated on the new-moon day.[13] The Brāhmaṇa performs it in the spring season[14], the Kṣatriya in the

---

1. सान्नाय्यवत्प्रातः । 4. 4. 5.
2. अमावास्यायां पयस्या मैत्रावरुणी । 4. 4. 6.
3. दाक्षायणं वा दक्षिणा । 4. 4. 25.
4. मांसस्त्र्यनृतमूत्रकृतवासांसि वर्जयेत् । 4. 4. 27.
5. व्रीहीणां यवानां च । 4. 6. 2.
6. सौम्यः श्यामाकचरुरारण्यस्य । वैणवो ग्रीष्मे । 4. 6. 17-18.
7. आग्रायणमैन्द्राग्नमग्रपाकस्य । 4. 6. 1.
8. वैश्वदेवश्चरुः । पयसि वा । 4. 6. 3-4.
9. द्यावापृथिवीय एककपालः । आज्यस्य वा यजेत् । 4. 6. 5-7.
10. प्रथमजो गौर्दक्षिणा । 4. 6. 9.
11. सौम्यः श्यामाकचरुरारण्यस्य । वैणवो ग्रीष्मे । 4. 6. 17-18.
12. पुनः संस्कृतो रथो दक्षिणा क्षौमं मधुपर्को वर्षाधृतं वा वासः । 4. 6. 19.
13. अमावास्यायामग्न्याधेयम् । 4. 7. 1.
14. वसन्तो ब्राह्मण-ब्रह्मवर्चसकामयोः । 4. 7. 5.

summer[1] whereas the Vaiśya and the Rathakāra do it in the rainy season.[2] This ceremony usually takes two days. On the first day, the sheds for the Gārhapatya and the Āhavanīya fires are constructed.[3] The shed for the Dakṣiṇa fire is constructed to the south of the Gārhapatya.[4] The fire for Gārhapatya is obtained either by friction, or from the house of a Vaiśya or from frying-pan or a kitchen[5]. The sacrificer enters through the eastern door of the Āhavanīya shed and his wife through the southern door of the Gārhapatya[6]. Then the Adhvaryu gives two sticks of Aśvattha to the sacrificer.[7] The sacrificer and his wife both keep awake and have the fire ever alight in the night of the first day.[8] In the morning either before or after the sun-rise, the Adhvaryu churns the fire-sticks.[9] Thus when the new fire is produced, the sacrificer offers precious things to the Adhvaryu,[10] and immediately breathes upon[11] and inhales the same (fire).[12] Then this burning fire with wooden pieces is placed on the heap of wood in the Gārhapatya-hearth.[13] After this, a brand is taken from the Gārhapatya and is placed in the Āhavanīya-hearth. Then the Dakṣiṇa and Sabhya fires are set up.[14]

This ceremony ends with the concluding offering of butter to Agni being followed by the performance of Agnihotra, silently.[15] After twelve days or a month or two months or three months or six months, or after a year or just after the concluding offering may or may not be performed the Tanū-haviṣ offerings[16] intended to Agni in

---

1. ग्रीष्मः क्षत्रिय-श्रीकामयोः । 4. 7. 6.
2. वर्षाः प्रजा-पशुकाम-वैश्य-रथकृताम् । 4. 7. 7.
3. अग्न्यागारे कुर्वन्ति । 4. 7. 8.
4. इतरस्य वितृतीये दक्षिणतः । 4. 8. 18.
5. गार्हपत्यागारे निर्मथ्याभ्यादधाति । वैश्यकुलाम्बरीषमहानसाद्वा । 4.7.14-15.
6. पूर्वेण प्रविशति, दक्षिणेन पत्नी । 4. 7. 18.
7. अश्वत्थशमीगर्भाऽरणी प्रयच्छति । 4. 7. 20.
8. रात्रिं जागरणधारणे । 3.8.11.
9. उत्सृष्टेऽग्निमन्थनमनुत्सृष्ट एके । 4. 8. 19.
10. जाते वरदानम् । 4.8.24.
11. तस्याभिश्वासः प्राणममृते दध इति । 4. 8. 26.
12. उच्छ्वासोऽमृतं प्राणआदध इति । 4. 8. 27.
13. दारुभिर्ज्वलन्तमादधाति... । 4. 9. 1.
14. दक्षिणाग्निमादधाति । सभ्यं च निर्मथ्य । 4. 9. 17-18.
15. अग्निहोत्रं च तूष्णीं श्रुतेः, पूर्णाहुत्यन्ते । 4. 10. 4.
16. द्वादशाहान्ते तनूहवींषि निर्वपति, मासे, द्वितीये, तृतीये, षण्मास्ये संवत्सरे सद्यो वा, न वा । 4. 10. 7.

three forms viz, Pavamāna, Pāvaka and Śuci.[1] The sacrificer must observe complete celebacy, maintain the fire, perform the Agnihotra and sleep on the ground near the fire for twelve nights or six nights or at least three nights.[2]

Punarādheya :

The ceremony of Punarādheya (Re-establishment of fires) is performed when the previously set up fires bring no good result to the sacrificer. It should be performed even for obtaining a kingdom and fame.[3] The old fires are left ; and, after three days or four days or five days or even after a year (of leaving the fires) or on the very day new fires are established generally in the same way.[4] But the produced fire in this is nourished with Kuśa grass not with the wood (as in the Agnyādhāna proper).[5] The prescribed time is Punarvasu or rainy season's midday.[6]

Cāturmāsya :

The Cāturmāsya is the seasonal performance broadly divided into four parvans viz, Vaiśvadeva, Varuṇapraghāsa, Sākamedha and Śunāsīrīya. The Vaiśvadeva parvan is performed in the month of Phālgua.[7] Before its actual performance the offering of a cake and rice-pap intended to Agni Vaiśvānara and Parjanya respectively or an Anvārambhaṇīyā iṣṭī, is performed.[8] This parvan has eight inaugural oblations viz, a cake baked on eight potsherds to Agni, the rice-pap to Some, a cake baked on eight or twelve potsherds to Savitṛ, the rice-pap to Sarasvatī, powdered rice-pap to Pūṣan, a cake baked on seven potsherds to Maruts, the milk-mess to the All-gods, and a cake baked on single potsherd to Heaven and Earth.[9] The first five of these oblations are offered in the other three parvans also.

---

1. अग्नये पवमानाय प्रथमा । अग्नये पावकायाऽग्नये शुचये च द्वितीया । 4.10. 8-9.
2. ब्रह्मचार्यग्निनित्यधारी क्षीरहोम्यग्निमुपशायी द्वादशरात्रं षड्रात्रं त्रिरात्रमन्ततः । 4. 10. 16.
3. राज्ययशस्कामस्य वा । 4. 11. 2.
4. त्रिरात्रावरमग्नीनुत्सृज्य । सद्यो वा 4. 11. 3. 4.
5. कुशैराधानम् । 4. 11. 7.
6. पुनर्वस्वोः । वर्षासु मध्यन्दिने वा । 4. 11. 5, 6.
7. चातुर्मास्यप्रयोगः फाल्गुन्याम् । 5. 1. 1.
8. [illegible]र्जन्यौ निरुप्येच्छन् । वैश्वानरो द्वादशकपालश्चरुत्तरः । 5. 1. 2-3.
9. आग्नेयः सौम्यश्चरुः सावित्रो द्वादशकपालोऽष्टाकपालो वा सारस्वतश्चरुः पौष्णश्चरुः प्रपिष्टानाम् । 5. 1. 4.
   मरुद्भ्यः स्वतवद्भ्यः सप्तकपालः । 5. 1. 11.
   वैश्वदेवी पयस्या । द्यावापृथिव्रीय एककपालः । 5. 1. 13-14.

After placing the materials of oblations, fire-churning begins.[1] Fire, thus produced, is thrown into the Āhavanīya[2] and purified butter is poured therein by means of a ladle.[3] There are nine fore-offerings and nine after-offerings in this parvan.[4] The three Samiṣṭa-yajuṣes are also offered.[5] At the end of this parvan as well as that of Varuṇa-praghāsa and Sāka-medha the shaving of the hair of the sacrificer is optional, but in the Śunāsīrīya it is totally prohibited.[6]

The second parvan, called Varuṇa-praghāsa, is very important. On the full-moon day of Āṣāḍha, the sacrificer, having taken the Gārhapatya fire into the fire-sticks, begins the churning.[7] On the previous day the plates of Karambha, numbering one more than the members of the sacrificer's family, are prepared.[8] A ram and a sheep, from the same Karambha, are prepared and covered with the wool of others than that of the ram.[9] The two altars are made in front of the Āhavanīya.[10] Apart from the first five offerings (as indicated previously in the Vaiśvadeva) there are the offerings of the cake, baked on twelve potsherds, to Indra and Agni, of sour milk to Varuṇa as well as to the Maruts, and of the cake, baked on single potsherd, to Ka.[11] The wife of the sacrificer is asked by the Prati-prasthātṛ to tell the number of persons with whom she falls in love.[12] Then she replies either by stating their number or by holding as many blades of grass as many lovers she has.[13] Then facing towards the west, she alone or also with her husband offers the plates of Karambha in the Dakṣiṇa fire by means of a śūrpa kept upon the head.[14] The said (artificial)

1. आसाद्याऽग्निमन्थनम् । 5. 1. 21.
2. भवतन्न इति प्रास्यति । 5. 2. 5.
3. अग्नावग्निरिति जुहोति स्थाल्याः स्रुवेण । 5. 2. 6.
4. नवप्रयाजं नवानुयाजम् । 5. 2. 7.
5. त्रीणि समिष्टयजूंषि जुहोति... । 5. 2. 9.
6. पर्वसंस्थासु वपनं वा प्रागन्त्यात् । 5.2.13.
7. आषाढ्यां . . . समारोह्योदवसाय निर्मथ्य वरुणप्रघासाः । 5. 3. 1.
8. पूर्वेद्युर्दक्षिणाग्नौ निस्तुषाभृष्टयवानां करम्भपात्रकरणम् । 5. 3. 2.
यावन्तो यजमानगृह्या एकाऽधिकानि । 5. 3. 3.
9. मेषमिथुनं च । अनैडकीरूर्णाः प्रक्षाल्याऽऽश्लेषयेत्तयोः । 5. 3. 6-7.
10. आहवनीयस्य पुरस्ताद्वेदी करोति । 5. 3. 9.
11. नित्येभ्योऽधिकान्यैन्द्राग्नः पयस्ये वारुणी मारुती काय एकक[illegible] 5. 4. 21.
12. सम्मार्जनाय प्रेषितेऽसम्मृष्टे प्रतिप्रस्थाता पत्नीमानेष्यन्नाह केन चरसीति । 5.5.5.
13. संस्तुतानाचष्टे । तृणानि वोद्गृह्णाति प्रतिसंस्तुतम् । 5. 5. 6-7.
14. करम्भपात्राणि जुहोति शूर्पेण मूर्द्धनि कृत्वा दक्षिणेऽग्नौ प्रत्यङ्मुखी जायापती वा दक्षिणेनाहृत्य तीर्थेन पूर्वेण..... । 5. 5. 10.

ram and sheep also are brought and offered[1]. When the last offering, destined to Ka, is finished, both the Ādhvaryu and the Prati-prasthātṛ perform the Sviṣṭakṛt etc.[2] After this the ceremony of Avabhṛtha takes place. The husband and the wife take their bath having entered the water up to their heads.[3] Then the husband puts the fuel-stick on the Āhavanīya[4] and the wife on the Gārhapatya, silently.[5] In the end, a cow with its calf or a horse, or six or ten cows are given as the sacrificial fees.[6]

The Sāka-medha parvan is performed on the last two days of the Kārttika.[7] In the morning of the first day, Anīkavatī iṣṭi, consisting of the cake baked on eight potsherds destined to Agni, is performed.[8] In the noon, takes place the Sāntapanīyā iṣṭi of rice-pap meant for the Maruts.[9] In the evening is performed the Gṛhamedhīyā iṣṭi of rice-pap cooked in milk, unto the Maruts.[10]

In the next morning (of full-moon day) Darvi-homa, Krīḍanīyā (iṣṭi) and Ādityā iṣṭi are performed.[11] After taking the fire into the fire-sticks and finishing the churning, Mahā-havis iṣṭi is performed.[12] In this, apart from the first five offerings of the Vaiśvadeva parvan, other three offerings—first of a cake baked on twelve potsherds to Indra and Agni, second of rice-pap to Mahendra, and third of a cake baked on single potsherd to Viśvakarman—are included.[13] After this, the sacrificer without his wife begins the performance of Pitṛ-yajña.[14] In this, (i) a cake baked on six potsherds to the Fathers, Somavats (connected with

---

1. अन्यतरेणावदानेन सह मेषम् । 5. 5. 17.
2. हविर्भिश्चरित उभौ स्विष्टकृत्प्रभृति । 5. 5. 20.
3. जायापती स्नातोऽमज्जन्तौ । 5. 5. 30.
4. यथेतमेत्याहवनीये समिदाधानं... । 5. 5. 34.
5. पत्नी च गार्हपत्ये तूष्णीम् । 5. 5. 35.
6. धेनुर्दक्षिणाऽश्वः षड् वा दश वा । 5. 5. 36.
7. कार्त्तिक्यां साकमेधा द्व्यहम् । 5. 6. 1.
8. पूर्वेद्युः पूर्वाह्णेऽग्नयेऽनीकवते पुरोडाशः । 5. 6. 2.
9. मरुद्भ्यः सान्तपनेभ्यो मध्यन्दिने चरुः । 5. 6. 3.
10. इध्मस्थाने शकलपरिधि निधाय मरुद्भ्यो गृहमेधिभ्यः सायं चरुः पयसि । 5.6.6.
11. मरुद्भ्यः क्रीडिभ्यः सप्तकपालः ।
    अदित्यै चरुरन्यत्रापि । 5. 7. 1-2.
12. महाहविरुदवसाय निर्मथ्य । 5. 7. 4.
13. नित्येभ्योऽधिकान्यैन्द्राग्नो माहेन्द्रश्चरुर्वैश्वकर्मण एककपालः । 5. 7. 6.
14. अपत्नीकः 5. 8. 5.

Soma)[1], (ii) Dhānā to the Fathers, Barhiṣads (sitting on the straw)[2], and (iii) Mantha to the Fathers, Agniṣvāttas (burnt by Agni)[3] are offered. Then follows an important offering to Tryambaka Rudra for which the number of the cake should be one more than the total number of the members of the sacrificer's family.[4] Having put the cakes into a pot, and having taken a fire-brand from the Dakṣiṇa fire, they go to the cross-ways and offer the cakes by means of a middle leaf of the Palāśa.[5] Then the remains of the cakes are thrown up in the air and are then picked up while falling on the ground by the sacrificer.[6] After this the sacrificer returns from the place without looking back and touches water.[7] The Sāka-medha parvan is followed by an offering to Śuna-Sīra.[8] In this parvan also, apart from the five oblations already mentioned in the Vaiśvadeva, there are oblations consisting of a cake baked on twelve potsherds for Śuna-Sīra or Indra Śūnāsīrīya,[9] milk for Vāyu.[10] and a cake baked on one potsherd for Sūrya[11]. The fee prescribed for this parvan is a plough yoked with six bullocks or only two strong bullocks[12].

Nirūḍha-paśubandha :

This is an animal sacrifice being performed on any new-moon or full-moon day of the rainy season each year.[13] Its performance takes place inside the house.[14] Firstly, an wooden post (yūpa) for tying the victim meant for Indra-Agni or Sūrya or Prajāpati is obtained after cutting down solemnly the branch of Palāśa or Khadira or Bilva or Rohitaka.[15] Now the sacrificer pours either one or five

---

1. पितृभ्य: सोमवद्भ्य: षट्कपाल: । 5. 8. 9.
2. पितृभ्यो बर्हिषद्भ्यो धाना: । 5. 8. 11.
3. पितृभ्योऽग्निष्वात्तेभ्यो मन्थ: । 5. 8. 12.
4. त्रैयम्बकान्निर्वपति रौद्रानेककपालान् यावन्तो यजमानगृह्या एकाधिकान् । 5.10.1.
5. पात्र्यां कृत्वा दक्षिणाग्न्युल्मुकमादाय चतुष्पथे पलाशपत्रमध्यमेन होम: । 5.10.7.
6. रौद्रान्यजमानोऽञ्जलिनोदस्यत्यगो: प्रापणम् । 5.10.16.
7. अनपेक्षमेत्योपस्पृशन्त्यप: । 5. 10. 20.
8. शुनासीरीयमत: । 5. 11. 1.
9. नित्येभ्योऽधिकानि शुनासीराभ्यां द्वादशकपाल इन्द्राय वा शुनासीराय । 5.11.4.
10. वायव्यं पय: । 5. 11. 5.
11. सौर्य एककपाल: । 5. 11. 11.
12. सीरं षड्योगं दक्षिणा । ओष्टारौ वा । 5. 11. 12-13.
13. पश्विज्या संवत्सरे संवत्सरे प्रावृषि । 6. 1. 1.
14. गृहेषु । [illegible] 1. 3.
15. पालाशं [illegible] । अभावे खादिर-बिल्व-रौहितकाद् । 6. 1. 8-9.

libations of ājya[1] and makes the altar.[2] Again he fixes the post in a hole dug equal to the one-fifth of the length of the same.[3] Then after touching the victim, i. e., a he-goat, with a blade of grass[4] and binding its horn with a rope of Kuśa,[5] he ties it to that post.[6] Now it is sprinkled with pure water.[7] The Āgnīdhra having taken a fire-brand of the Āhavanīya makes three rounds to the victim, ājya, Śāmitra (the fire belonging to the Śamitṛ), yūpa, cātvāla and Āhavanīya.[8] Then, with the same fire-brand, he, goes to the north being followed by the victim which is touched from behind by the Prati-prasthātṛ with two spits made of Kṛṣmarya tree[9] The Adhvaryu touches the Prati-prasthātṛ and the sacrificer touches the Adhvaryu.[10] Now a blade of grass is thrown behind the Śāmitra upon which the victim, facing the west, with its feet towards the north, is killed by the Śamitṛs.[11] Then the wife of the sacrificer washes the limbs of the victim.[12] The Adhvaryu, turning its face upwards, places a blade of grass near the navel of the victim.[13] Now having taken out its omentum he places it on the said two spits.[14] Then the Prati-prasthātṛ, having washed it with water in the cātvāla, heats on the Śāmitra fire,[15] and finally

---

1. वेदिं करिष्यन् षड्ढोतारं पञ्चगृहीतं मनसाऽनुद्रुत्य
   जुहोत्येकामाहुतिं पञ्च वा . . . । 6. 1. 33.
2. वेदिं करोति । 6. 2. 1.
3. उपरसम्मितं खनति । 6. 2. 9.
   या त इति मिनोत्यग्निष्ठां सम्प्रत्याहवनीयम् । 6. 3. 8.
4. . . . तृणमादाय तेन पशुमुपस्पृशति . . . । छागं मन्त्राम्नात् । 6.3.17-18.
5. द्विगुणरशनया . . . पाशं कृत्वाऽन्तरा शृंगमभिदक्षिणं बध्नाति... । 6. 3. 24.
6. देवस्यत्वेति यूपे । 6. 3. 25.
7. अद्भ्यस्त्वेति पशुं प्रोक्षणीभिः प्रोक्षति । 6. 3. 27.
8. आहवनीयोल्मुकमादायाग्नीत् त्रिः समन्तं पर्येति पश्वाज्यशामित्रदेशयूपचात्वालाहवनीयान् । 6. 5. 2.
9. पुनरादायोदङ् प्रतिपद्यते । पशुश्चान्वक् । प्रतिप्रस्थाताऽन्वारभत एनं वपाश्रपणीभ्यां काष्मर्यमयीभ्यां . . . । 6. 5. 5-7.
10. तमध्वर्युर्यजमानोऽध्वर्युम् । 6. 5. 8.
11. पश्चात्तृणमुपास्यति . . . । तस्मिन्नेनं निघ्नन्ति प्रत्यक् शिरसमुदक्पादम् । 6. 5. 14-15.
12. पशोः प्राणाञ्छुन्धति पत्नी । 6. 6. 2.
13. उत्तानं पशुं कृत्वाऽग्रेण नाभिं तृणं निदधाति . . . । 6. 6. 7.
14. वपामुत्खिद्य वपाश्रपण्यौ प्रोर्णोति... । 6. 6. 11.
15. परिवास्य चात्वालेऽवसिच्य शामित्रे प्रतपति । 6. 6. 12.

cooks on the Āhavanīya.[1] Afterwards it is offered, and the spits are thrown into the Āhavanīya fire.[2] Then the six priests, the sacrificer and his wife sprinkle water upon their own body near the cātvāla.[3]

Now the Adhvaryu separates the different limbs of the victim by dismembering them carefully.[4] Among them the heart, the tongue, the breast, the foremost (or upper) joint of the left fore-foot, the planks, the liver, the kidneys, the middle piece of the hind-part, and the right haunch are cut in the Juhū,[5] whereas the upper part of the right fore-foot, the smallest piece of the hind-part and the left haunch, in the Upabhṛt.[6] The biggest piece of the hind-part forms the by-offerings.[7] Further he cuts the larger intestine near the anus and the tail.[8] The excrement and blood are thrown in a pit to the west of the Śāmitra fire.[9] Now on the Śāmitra fire the heart is cooked on a spit and the other limbs in a fire-pan.[10] Then the rice-cake baked on eleven potsherds is offered to Indra and Agni, or Sūrya, or Prajāpati.[11] Now the already cooked various limbs of the victim are offered. After this come eleven after-offerings each of which is followed by a supplementary offering of a piece of the intestines already reserved.[12] Then the four offerings are made to the wives of the gods with the tail of the victim.[13]

Now all the priests, the sacrificer and his wife having performed the Barhi-homa go to the pond with the heart-spit.[14] The Adhvaryu

---

1. उत्तरतस्तिष्ठन्प्रतप्य वपा...श्रपयति परीत्य । 6. 6. 15.
2. हुत्वा, वपाश्रपण्यावनुप्रास्यति... । 6. 6. 26.
3. चात्वाले मार्जयन्ते सपत्नीका... । 6. 6. 27.
4. अङ्गान्यवद्यत्यभञ्जन् । 6. 7. 5.
5. हृदयं, जिह्वां, क्रोडं, सव्यसक्थिपूर्वनडकं, पार्श्वे, यकृद्वृक्कौ, गुदमध्यं, दक्षिणा श्रोणिरिति जौहवानि । 6. 7. 6.
6. दक्षिणसक्थिपूर्वनडकं, गुदतृतीयाणिष्ठं, सव्या श्रोणिरित्यौपभृतानि । 6. 7. 7.
7. वर्षिष्ठमुपयड्भ्यः । 6. 7. 8.
8. वनिष्ठु-जाघनी चावद्यति । 6. 7. 10.
9. श्वभ्र ऊवध्यमवधाय तस्मिल्लोहितं... । 6. 7. 13.
10. शूले हृदयं प्रतृद्य शामित्रे श्रपयति । पशुं चोखायाम् । 6. 7. 14, 15.
11. पशुदेवतायै पुरोडाश एकादशकपालः । 6. 7. 16.
12. प्रतिप्रस्थातोपयजति गुदतृतीयस्य प्रच्छेदमनुयाजेषु . . . । 6. 9. 10.
13. जाघन्या पत्नीसंयाजनम् । 6. 9. 14.
14. बर्हिर्हुत्वाऽपो गच्छन्ति हृदयशूलमादाय । 6. 10. 1.

goes into its water and burries the spit in its bottom.[1] Then they return and pour the libation of ghee. Lastly, a pot full with grains or any desired object is given as the fee.[2]

Agniṣṭoma :

Agniṣṭoma, the simplest and most common form of Soma sacrifice, is the model (prakṛti) for all other kinds of one-day (Ekāha) Soma sacrifices. Four days are required for its preparatory rites and, thus, on the fifth day, called sutyā, the actual sacrifice is performed in three pressings (savana)—Morning, Midday and Evening—at each of which many cups are filled with soma-juice intended to be finally consumed by the sacrificer and the priests after making the libations (therefrom) to the destined deities. An integral part of this sacrifice is the animal-offering of a he-goat destined to Agni and Soma. The name Agniṣṭoma, given to this, is due to the fact that in this Agniṣṭoma-Sāman is the last chant for reciting.

Its performance takes place in the spring.[3] The sacrificer, being prepared on an auspicious day, firstly selects the sixteen priests—Brahman, Udgātṛ, Hotṛ, Adhvaryu, Brāhmaṇācchaṁsin, Prastotṛ, Maitrāvaruṇa, Prati-prasthātṛ, Potṛ, Pratihartṛ, Acchāvāka, Neṣṭṛ, Āgnīdhra, Subrahmaṇya, Grāvastut and Unnetṛ.[4] Then he and these priests, having chosen a most suitable site for sacrifice[5], erect either a shed or a hall.[6] Now the sacrificer having taken two churning sticks enters the hall and utters the yajuṣ formulae.[7]

In the after-noon the rite of consecration begins. A water-vessel is put in an enclosed place to the north of the hall.[8] The sacrificer gets his nails cut[9], and hair and beard shaved[10]. After this, having taken the bath, he steps out towards the north-east[11] and wears a new but

---

1. अभ्यवेत्य . . . हृदयशूलमुपगूहति... । 6. 10. 3.
2. पूर्णपात्रो दक्षिणा वरो वा वरो वा । 6. 10. 34.
3. वसन्तेऽग्निष्टोमः । 7. 1. 5.
4. षोडशर्त्विजो ब्रह्मोद्गातृहोत्रध्वर्युब्राह्मणाच्छंसिप्रस्तोतृमैत्रावरुणप्रतिप्रस्थातृपोतृप्रति-हर्त्रच्छावाकनेष्ट्रग्नीत्सुब्रह्मण्यग्रावस्तुदुन्नेतॄन् वृणीते । 7. 1. 7.
5. देवयजनं जोषयन्ते । 7. 1. 10.
6. . . . विमितं कुर्वन्ति । शालां वा । 7. 1. 14, 19.
7. समारोह्याग्नी शालास्तम्भं पूर्वार्द्ध्यं गृहीत्वाऽरणिपाणि . . . । 7. 1. 30.
8. क्रत्वर्थमपदिश्यान्यस्मा उत्तरे परिवृत उदकुम्भवत्यप्सुदीक्षा । 7. 2. 5.
9. नापित...नखानि निकृन्तति... । 7. 2. 6.
10. तेन केशश्मश्रु वपति । 7. 2. 13.
11. ...स्नात्वोदिदाम्य उत्क्रामत्युत्तरपूर्वार्द्धम् । 7. 2. 14.

washed linen garment.[1] His wife also is consecrated by the Prati-pra-sthātṛ, but without the recitation of the mantras[2]. For Dīkṣaṇīyā iṣṭi a cake is baked on eleven potsherds to Agni and Viṣṇu[3] or rice-pap is cooked to Ādityas[4]. The Adhvaryu anoints the sacrificer, who stands on the Kuśa to the east of the hall, with butter from head down to the feet.[5] After this he purifies him with a cleanser consisting of one or three or seven stalks of Kuśa grass[6] and then makes him enter the hall along the back side of the Āhavanīya and the front of the Gārhapatya.[7] Thereupon the Audgrabhaṇa (elevatory) Homas are offered.[8]

Now the Adhvaryu spreads two black antelope skins joined together along their edges and with the neck parts towards the east[9] on the ground to the south of the Āhavanīya. Then the sacrificer kneeling his right knee sits behind these.[10] Afterwards he girds himself with cord,[11] tucks up the end of the nether garment,[12] wraps his head[13] and ties a black deer's horn to the end of the garment.[14] The Adhvaryu hands over to him a stick of Udumbara wood.[15] Then the priests cook the prescribed food for the sacrificer and his wife on the Gārhapatya and Dakṣiṇa fires respectively.[16] The sacrificer takes that food in an iron-pot,[17] and his wife in a copper-pot.[18] Now he should avoid

---

1. क्षौमं वस्ते...चेदद्भिरभ्युक्ष्य । 7. 2. 15.
2. एवं प्रतिप्रस्थाताऽपरस्मिन्परिवृते पत्नीं तूष्णीम् । 7. 2. 18.
3. प्रणाद्याऽऽग्नावैष्णव एकादशकपालः । 7. 2. 23.
4. आदित्येभ्यो वा चरुः । 7. 2. 24.
5. शालां पूर्वेण तिष्ठन्नभ्यङ्क्ते कुशेषु नवनीतेन शीर्षाेऽध्यनुलोमं सपादको... । 7. 2. 30.
6. कुशपवित्रैः...पावयति सप्तभिः सप्तभिः... । एकेन, त्रिभिः सप्तभिर्वा । 7. 3. 1, 2.
7. वाग्यतं प्रवेशयत्याहवनीयगार्हपत्यावन्तरेण । 7. 3. 9.
8. औद्ग्रभणानि जुहोति... । 7. 3. 13.
9. आहवनीयं दक्षिणेन कृष्णाजिने मांससंहिते...निदधाति । 7. 3. 17.
10. दक्षिणं जान्वाच्यास्ते पश्चादेनयोः । 7. 3. 19.
11. मेखलां बध्नीते... । 7. 3. 22.
12. नीविं कुरुते... । 7. 3. 23.
13. शिरः प्रोर्णुते... । 7.3.24.
14. कृष्णविषाणां...दशायां बध्नीते । 7. 3. 25.
15. मुखसम्मितमौदुम्बरं दण्डं प्रयच्छति । 7. 4. 1.
16. गार्हपत्ये दीक्षितस्य श्रपणं दक्षिणाग्नौ पत्न्याः । 7. 4. 24.
17. ये देवा इति व्रतयत्यमृन्मये । 7. 4. 28.
18. पत्नी लौहे । 7. 4. 29.

contact and conversation with a Śūdra, rising from his seat in reverential salutation and entering water or going out during rainfall.[1] Moreover, he should use sweet, refined and true speech in conversations.[2]

On the second day, begins the Prāyaṇīyā iṣṭi (opening sacrifice) in which the destined deities are Aditi, Pathyā-Svasti, Agni, Soma and Savitṛ. The rice-pap for Aditi[3] and clarified butter for the remaining four deities are offered.[4] Afterwards, the ceremony of the purchase of soma is performed. Thus soma purchased is brought and placed in the hall to the south of the Āhavanīya.[5]

Now, begins the Ātithyā iṣṭi (guest-offering) in which a cake cooked on nine potsherds is offered to Viṣṇu.[6] During the course of this offering two ceremonies viz, Tānūnaptra (covenant of Tanūnapāt) and Avāntara dīkṣā (intermediate consecration) are performed. In the former, the priests and the sacrificer having placed the sacrificial butter to the south of the altar-hip, touch the same and thereby take a solemn pledge not to harm each other.[7] In the latter, the sacrificer having put the kindling-stick on the Āhavanīya, and having touched the lustral water, makes his clenched hands and girdle tighter.[8] At the end (of the Ātithyā), Pravargya[9] and Upasad are performed successively.[10] In the Upasad iṣṭi (which is also performed twice a day and lasts for three days) the clarified butter is offered to Agni, Soma and Viṣṇu. The sacrificer takes the clarified butter in his Juhū eight times and in the Upabhṛt four times, or conversely,[11] and, then pours

1. शूद्रसम्प्रवेश-सम्भाषा-प्रत्युत्थाना-ऽभिवादनोऽदकावाय-वर्षाणि वर्जयेत् प्रागवभृथात्। 7. 5. 4.
2. परिह्वालं वदति। विचक्षणचनसितवतीं वाचम्। 7. 5. 5-6.
3. दीक्षान्ते प्रायणीयमदित्यै चरुं निर्वपति। 7. 5. 12.
4. आज्यभागाविष्ट्वाऽऽज्येन देवताश्चतस्रो यजति पथ्यां स्वस्तिमग्निं सोमं सवितारं च। 7. 5. 13.
5. आहवनीयं दक्षिणेन स्थापयन्ति। 7. 9. 30.
6. आतिथ्यं निर्वपति वैष्णवं नवकपालम्। 8. 1. 1.
7. दक्षिणस्यां वेदिश्रोणौ निधायऽवमृशन्त्यृत्विजो यजमाना.... । 8. 1. 20. अद्रोहस्तेभ्यो न सतानूनप्त्रिणे.... । 8. 1. 21.
8. अग्ने व्रतपा इत्याहवनीये समिधमादाय मदन्तीरुपस्पृश्य गाढतरं मुष्टि मेख कुरुते। 8. 2. 4.
9. The Pravargya (hot-milk sacrifice) will be described elaborately at the end of this chapter.
10. प्रवर्ग्योपसदावतः। 8. 2. 14.
11. अष्टगृहीतं जुह्वां, चतुरुपभृति ; यथाप्रकृति वा। 8. 2. 25, 26.

from the former for Agni and Soma in equal quantity and from the latter for Viṣṇu alone.[1]

On the previous day of Upavasatha, i. e., on the third day, after the performance of Pravargya and Upasad in the fore-noon, the measuring of the large Soma-altar begins.[2] The Adhvaryu having gone 3 steps to the east from the post which is in the eastern side of the hall, fixes a peg which is called antaḥpātya[3] (i. e., intermediate). From this he strides 36 steps to the east,[4] 15 to the south and 15 to the north,[5] and fixes a peg at the end of each. Further, from the eastern peg he strides 12 steps to the south and 12 to the north, and there, too, fixes pegs.[6]

On the fourth day called Upavasatha, when the fire is led to the high altar, the Havir-dhāna-maṇḍapa is constructed[7] and the four pits called Uparava are dug.[8] Afterwards the Kuśa grass is strewn on these pits, and adhiṣavaṇa and phalaka are placed at the gap of two aṅgulas.[9] Then a recently cut hide, red with blood, is placed upon the adhiṣavaṇa and phalaka.[10] Lastly, the five pressing-stones are placed upon the hide. To[11] the east of the uparavas, at the distance of 45 aṅgulas where the sand is scattered and water is sprinkled, a particular spot named khara is made for keeping the pots.[12] Then a shed called sadas and the six fire-hearths called dhiṣṇyā are constructed.[13] Then the acts such as spreading of Kuśa, placing of the pots, sprinking of the water, heating of the ghee etc. are done in the context of the animal-offering to Agni and Soma.[14] The sacrificer sits

---

1. अर्द्धं हुत्वा सोमाय विष्णवे समानीय । 8. 2. 31.
2. औपवसथ्यात्पूर्वेऽहनि पौर्वाह्णिक्या प्रचर्य वेदिं मिमीते । 8. 3. 6.
3. पूर्वार्द्ध्यात्स्तम्भात्पुरस्तात् त्रिषु प्रक्रमेषु शङ्कुं निहन्ति सोऽन्तःपात्यः । 8. 3. 7.
4. तस्मात्पुरस्तात्षट्त्रिंशति । 8. 3. 8.
5. दक्षिणोत्तरौ च पञ्चदशसु पञ्चदशसु । 8. 3. 9.
6. पूर्वार्द्ध्याच्च द्वादशसु द्वादशसु । 8. 3. 11.
7. .. छदिरालभ्य । 8. 4. 13.
8. ...खनत्युपरवान् । 8. 4. 26.
9. तन्नुपरि कुशान् कृत्वाऽधिषवणे फलके द्व्यङ्गुलान्तरे.... । 8. 5. 22.
10. तयोश्चर्माधिषवणं परिकृत्तं सर्वरोहितं निदधाति.... । 8. 5. 23.
11. तस्मिन् ग्राव्णः पञ्च...। 8. 5. 24.
12. खरं पुरस्तात्करोत्युद्धतावोक्षिते सिकतोपकीर्णं चतुरस्रम् । 8. 5. 25.
13. धिष्ण्यान्निवपत्युद्धतावोक्षिते... । 8.6.12.
14. परिस्तरण-पात्रसंसादन... । 8. 6. 23.

after having taken soma in his lap.[1] A libation called Vaisarjana is offered with the Pracaraṇī on the kindled sticks placed near the door of the hall.[2] Then the sacrificer and the priests, having taken the pressing-stones, a jar, the soma-cups and other implements necessary for the pressing, proceed to the Āhavanīya.[3] The already brought fire as well as these pots and implements are placed on the dhiṣṇyā of the Āgnīdhra,[4] being followed by the pouring of a libation therein.[5] Then the Adhvaryu having placed the clarified butter, and spread the skin of a black-antelope on the right Havir-dhāna cart, places soma thereon.[6] Now an animal victim, i. e., a he-goat and a cake destined to Agni and Soma are offered.[7] Besides this (offering of a single animal), the offering of eleven animals destined to Agni, Sarasvatī, Soma, Pūṣan, Bṛhaspati, Viśve-Devas, Indra, Maruts, Indra and Agni, Savitṛ and Varuṇa is also made, optionally.[8] In order to tie these victims either eleven or only one post is required. In case of a single post, firstly is tied the victim of Agni, then are tied the remaining ten in the neck of one another proceeding towards the north.[9] Now these are strangled successively in the same order.[10] After the offering of omentum of the aforesaid victim to Agni and Soma the Vasatīvarī water is taken from a flowing river,[11] and placed near the eastern door of the hall.[12] The sacrificer and his wife having taken soma in their laps sit to the east of the high-altar and the door of the hall respectively.[13] The Vasatīvarī water also is now placed thereon.[14] Afterwards soma having been placed on a seat[15] is guarded by the

---

1. ...ग्रास्ते यजमान उपस्थे सोमं कृत्वा । 8. 6. 29.
2. प्रदीप्तमिध्मं...प्रचरण्याऽभिजुहोति । 8. 7. 1.
3. ग्राहवनीयं गच्छन्त्यादाय ग्राव-द्रोणकलश-सोमपात्राणि... । 8.7.5.
4. ...ग्रग्नि निदधाति । ग्राव-द्रोणकलश-सोमपात्राणि च । 8. 7. 7-8.
5. ग्रयं नः इति जुहोत्यस्मिन् । 8. 7.9.
6. ग्रासाद्याज्यानि दक्षिणेऽनसि कृष्णाजिनमास्तीर्य तस्मिन्त्सोमं निदधाति... । 8. 7. 16.
7. ग्रग्नीषोमीयोऽत्तः पशुः । तद्दैवत्यः पशुपुरोडाशः । 8. 7. 24-25.
8. यथोच्छ्रितं सवनीयानालभत...वारुणान् । 8. 8. 25.
9. एकयूपे पश्वेकादशिन्यामाग्नेयं... । 8. 8. 26.
10. दक्षिणं च निघ्नन्त्येनमुत्तरमुत्तरमितरान् । 8. 8. 28.
11. ग्रग्नीषोमीयस्य वपामार्जनान्ते वसतीवरीग्रहणं .. । 8. 9. 6.
12. ग्रग्नेर्व इति निदधाति शालाद्वार्यमपरेण । 8. 9. 10.
13. शालाद्वार्यमपरेणास्ते पत्न्युत्तरवेदिमपरेण,... । 8. 9. 14.
14. ग्राहृत्य स्थाने निदधाति । 8. 9. 17.
15. सोमं चासन्द्याम् । 8. 9. 22.

sacrificer through the whole night.[1] Thus, the preliminary ceremonies of the Agniṣṭoma reach the end.

Now begin the rites of the fifth day called sutyā. This is the main day (of the Soma sacrifice) on which soma is pressed and offered to the destined deities. In the latter part of the night (of Upavasatha) the priests having been awake[2], do the preliminaries for the pressing.[3] The half quantity of the soma plant is placed on the pressing stones[4], followed by the recitation of Prātar-anuvāka[5] (morning litany). In the mean time the oblations are prepared for offering to Indra, Hari, Pūṣan, Sarasvatī, Mitra and Varuṇa.[6] The Unnetṛ places the necessary pots on the khara.[7] When the last stanza of the Prātar-anuvāka is recited, a libation is offered with the ladle called Pracaraṇī.[8] Now having gone to the river etc. and poured the libation there[9], the Adhvaryu takes water for the use of the pressing[10]. Then begins the Mahā'bhiṣava (great pressing) in which Adhvaryu, Prati-prasthātṛ, Neṣṭṛ and Unnetṛ participate. The Adhvaryu having sprinkled water upon the soma plant presses it thrice.[11] Now begins the Kṣullakā'bhiṣava. The Adhvaryu having pressed the soma, fills the Upāṁśu graha[12], and afterwards comes out of the Havir-dhāna-maṇḍapa[13]. The sacrificer, requesting for the end of the sacrifice, offers the desired object to the Adhvaryu[14].

Again the four priests viz, Adhvaryu, Prati-prasthātṛ, Neṣṭṛ and Unnetṛ begin the pressing[15]. The fibres of the soma that are full

---

1. दीक्षितश्च तत्र तां रात्रिं सोमं रक्षति । 8. 9. 23.
2. अपररात्र ऋत्विजः प्रबोधयन्ति । 9. 1. 1.
3. अप उपस्पृश्य शालाद्वार्ये परिस्तरण....पश्वाज्यग्रहणम् । 9.1.2.
4. आज्यासादनात्कृत्वेऽन्तरेणार्द्धसोममद्रिषु संमुखेषु निदधाति.... । 9. 1. 5.
5. प्राग्वाचं प्रवदितोः प्रातरनुवाकोपाकरणं... । 9. 1. 10.
6. अग्नीदैन्द्र....पयस्याम् । 9. 1. 15.
7. उन्नेतुः पात्रयोजनम् । 9. 2. 1.
8. अभूदुषा रुशत्पशुरित्युच्यमाने चतुर्गृहीतं प्रचरण्याऽभिजुहोति.... । 9. 3. 1.
9. अपो गत्वा देवीराप इत्यप्सु जुहोति । 9. 3. 4.
10. समुद्रस्य त्वेति तेन गृह्णाति । 9. 3. 6.
11. एवं त्रिरभिषुणोत्यासेचनं निग्राभ्याः । 9. 4. 14.
12. उपांशुं च गृह्णाति... । 9. 4. 21.
13. ......इति निष्क्रमणम् । 9. 4. 30.
14. वरं वृत्वा ददाति च । 9. 4. 32.
15. उपविष्टयोरभिषुण्वन्ति चत्वारः...... । 9. 5. 1.

of juice are kept into a waterful jar called Ādhavanīya, where they having been squeezed are brought out and placed upon the pressing board[1]. The Udgātṛ etc. put a jar called Droṇa on the pressing stones covered with the Ṛjīṣa[2]. A sieve is placed upon the Droṇa[3]. The Unnetṛ having taken the soma juice from the Ādhavanīya pours it down upon the water called Nigrābhya which the sacrificer pours upon that sieve, and thus the continuous stream of the soma juice causes to fill the grahas (cups) viz, Antaryāma, Aindravāyava, Maitrāvaruṇa, Śukra, Manthin, Āgrayaṇa, Ukthya and Dhruva[4].

Then the Adhvaryu etc. having come out of the Havir-dhāna-maṇḍapa begin to chant the Bahiṣ-pavamāna-stotra which is followed by a number of minor rites. Afterwards Adhvaryu and Prati-prasthātṛ offer the Śukra and Manthin grahas respectively.[5] After this the Ṛtu-graha-offering is made.[6] Then the grahas intended for Indra and Agni are offered[7] followed by the offering of the Ukthya graha.[8] Half of the quantiy of Vasatīvarī water is poured into the Ādhavanīya.[9] All the priests come out of the sadas, having been directed by the Maitrāvaruṇa[10].

Then begins the Midday pressing in which the sacrifice reaches its climax. It resembles the Morning pressing in having equal number of the chants and recitatations and almost following the same procedure. First of all, the Mahā'bhiṣava ceremony is performed.[11] Then Adhvaryu fills the grahas viz, Śukra, Manthin, Āgrayaṇa, Ukthya and Marutvatīya.[12] Afterwards the priests along with the sacrificer having come out of the Havir-dhāna-maṇḍapa[13]

---

1. निग्राभान्ते सरसानंशून्त्सम्भरण्याऽऽधवनीयेऽवधायाऽऽधूयाऽऽहरति । 9.5.6.
2. प्रोह्य द्रोणकलशमृजीषमुखेष्वद्रिषु निदधत्युद्गातारः । 9. 5. 12.
3. पवित्रं च वितन्वन्त्युदक् । 9. 5. 13.
4. आधवनीयादुन्नेता निग्राभ्यास्वासिञ्चति ताः पवित्रे यजमानस्ततो ग्रहणमाध्रुवात् । 9. 5. 15.
5. शुक्रामन्थिभ्यां चरतः । 9. 10. 1.
6. ऋतुग्रहैश्चरतः । 9. 13. 1.
7. ऐन्द्राग्नमादाय.... । 9. 13. 33.
8. उक्थ्यं विगृह्णाति... । 9. 14. 8.
9. वसतीवर्यर्द्धं चासिञ्चत्याधवनीये... । 9. 14. 17.
10. प्रसुतानां सर्पणं प्रसूतानां सर्पणम् । 9. 14. 20.
11. आद्र्यादानप्रभृति त्रिपर्यायानभिषवान्करोति । 10. 1. 3.
12. शुक्रप्रभृति चतुर्णां ग्रहणम् । 10. 1. 11.
    प्रागुक्थ्यान्मरुत्वतीयमृतुपात्रेण.... । 10. 1. 13.
13. समन्वारब्धनिष्क्रमणादि करोति... । 10. 1. 15.

begin the chanting of the Pavamāna-stotra.[1] Now gharma (hot milk) is offered and its remains are eaten.[2] Then the offering of an animal and a cake is made.[3] Afterwards the ten Camasas are filled with the soma juice.[4] After this, garments, gold, one hundred and twelve cows, Mantha, Odana, Tila, Māṣa etc. are distributed among the priests as the fees.[5]

The Marutvatīya[6] and the Māhendra[7] grahas are filled, being followed by the ceremony of the Śuṣkā'bhiṣava, in which already pressed soma-creepers are again pressed.[8] With the chanting of the Pṛṣṭha-stotra, the Māhendra graha is offered. Then they eat the remains and go out of the sadas.

Lastly begins the Evening pressing which also generally resembles the Morning pressing. Firstly, the Adhvaryu fills the Āditya graha and offers the same to the destined deity[9]. Then he fills other two grahas viz, Āgrayaṇa and Ukthya with four and one stream respectively.[10] Afterwards the priests come out of the Havir-dhāna-maṇḍapa and chant the Pavamāna-stotra.[11] Then the limbs of the animal and the cake are offered. Now, after the remnant-eating the Sāvitra graha is offered to the destined deity. Then the Prati-prasthātṛ takes the Pātnīvata graha[12], and the Udgātṛ begins the chanting of the Yajñāyajñiya-stotra.[13] Finally, with the performance of the Patnī-saṁyāja, this pressing goes to the end.[14]

---

1. सदसि पवमानोपाकरणम् । 10. 1. 16.
2. हुतशेषं घर्मदृत्विजः सयजमानाः समुपहावं भक्षयन्ति यथोक्तम् । 10. 1. 23.
3. पशुपुरोडाशेन प्रचर्य.... । 10. 1. 25.
4. दशसून्नयति । 10. 2. 1.
5. वासो हिरण्ये ददाति । 10. 2. 8.
   गवां शतं द्वादशं वाऽतिक्रामति । 10. 2. 10.
   मन्थौदन-तिल-माषाश्च । 10. 2. 11.
6. ऋतुपात्रेण मरुत्वतीयग्रहण... । 10. 3. 5.
7. आनिधानात्कृत्वा माहेन्द्र गृह्णाति... । 10. 3. 11.
8. ऋजीषमिश्रमंशुमभिषुण्वन्ति यथा कथा चानुदकम् । 10. 3. 13.
9. ......आदित्यग्रहं गृह्णाति संस्रवेभ्यः...... । 10. 4. 3.
10. ......आग्रयणं गृह्णाति । उक्थ्यं चोत्तरेष्वेकया । 10. 5. 1-[illegible]
11. समन्वारब्धनिष्क्रमणादि करोति ...... । 10. 5. 5.
12. ......प्रतिप्रस्थाता पात्नीवतं गृह्णाति । 10. 6. 16.
13. यज्ञायज्ञियं स्तोत्रमुपाकरोति...... । 10. 7. 1.
14. पत्नीसंयाजाः पशुवत् । 10. 8. 11.

In the end, the ceremony of Avabhṛtha (purificatory or final bath) is performed. The priests with the sacrificer and his wife, having taken all the vessels concerned with the soma juice (i. e., graha, camasa, sthālī, pūtabhṛt, ādhavanīya etc.), go to the spot of stagnant water of the flowing river[1], or any other water.[2] Having thrown the fuel-sticks there, they pour the libation of ghee.[3] They do the acts right from the bath to the placing of fuel-sticks, as are done in the Varuṇa-praghāsa-parvan.[4] Having thrown the aforesaid vessels there,[5] they return and perform the Udayanīyā iṣṭi (concluding offering) like the Prāyaṇīyā iṣṭi.[6] At the end of this iṣṭi, a barren cow is offered to Mitra and Varuṇa[7]. If that is unavailable, a strong and potent bull is offered.[8] Then is performed the Udavasānīyā iṣṭi (completing oblation) in which a cake baked on five potsherds is offered to Agni[9]. Lastly, they perform the Agnihotra of evening[10], and having burnt the grass go to their houses.[11]

Dvādaśāha :

The Dvādaśāha has the characteristics of the Ahīna and Sattra both.[12] This, in the form of Sattra, is performed by the Brāhmaṇas only. There are no separate priests in it. The very sacrificers perform the functions of the priests.[13] Therefore, there is no provision for sacrificial fees in it.[14] The Dīkṣā, Upasad and Sutyā, each one of these, last for twelve days, i.e , 36 days in all.

The first and twelfth days of this sacrifice being called Prāyaṇīya and Udayanīya respectively are in Atirātra form.[15] The next six days

---

1. आहृतमादायावभृथं गच्छन्ति स्यन्दमानानां स्थावरा: । 10. 8. 21.
2. तदभावेऽन्या: । 10. 8. 22.
3. प्रास्य समिधं चतुर्गृहीतेनाभिजुहोति.... । 10. 8. 24.
4. ...वरुणप्रघासवत्स्नानप्रभृत्या समिदाधानात् । 10. 9. 5.
5. सोमलिप्तं प्रास्यति । 10. 9. 6.
6. कृष्णाजिनं निधायोदयनीया प्रायणीयावत् । 10. 9. 11.
7. ....मैत्रावरुणी वशाऽनूबन्ध्या । 10. 9. 13.
8. वशाभाव उक्षा । 10. 9. 15.
9. उदवसानीयाऽऽग्नेय: पञ्चकपाल: समारूढनिर्मथिते । 10. 9. 18.
10. तदन्ते सायमाहुति । 10. 9. 21.
11. आदीप्य प्रविशन्ति । 10. 9. 26.
12. द्वादशाह: सत्रमहीनश्च । 12. 1. 4.
13. यजमाना: सर्वे सत्रेषु । 12. 1. 7.
14. अदक्षिणानि च स्वामियोगात् । 12. 1. 8.
15. उभयतोऽतिरात्रं सत्रमुपरिष्टाद्हीनस्य 12. 1. 6.

(i.e., from the second to the seventh) are called Pṛṣṭhya-ṣaḍaha. The first and the fourth day of this ṣaḍāha are in Agniṣṭoma and Ṣoḍaśī forms respectively, but the remaining four in Ukthya form.[1] The next three days (i.e., from the eighth to the tenth) named Chandomas are also in Ukthya form.[2] The eleventh day called Avivākya is in Atyagniṣṭoma form.[3] The rites up to the Patnī-saṁyāja are performed on each day except on the twelfth.[4] One priest watches soma daily[5] and the rest go to the forest to study the Veda or to bring the fuel.[6]

The victim destined to Indra and Agni is offered on each day,[7] or the Aikādaśina victims are offered for eleven days and the first of the Aikādaśinas on the twelfth day.[8]

Gavām-ayana :

The Gavām-ayana takes the duration of one year, i.e., 361 days. In it, the Dīkṣā and Upasad, each, are of twelve days. It begins on the full-moon day of Phālguna or Caitra; or four days before the full-moon day of the aforesaid months or of Māgha.[9]

The duration of its performance is divided into two halves by the middle day called Viṣuvat. Thus each of the two halves is of 180 days. The second half is just the reverse of the first.[10]

On the first day, after offering the victim destined to Agni and Soma, the Prāyaṇīyā iṣṭi is performed. On the second day called Caturviṁśa, the rites are performed in Agniṣṭoma or Ukthya form.[11] (These two days, not counted in the first month, are added to the sixth month).

Now begin the rites of the first month which contain four Abhiplava-ṣaḍahas and one Pṛṣṭhya-ṣaḍaha.[12] The first and the sixth

---

1 पृष्ठ्यः षडहः प्रथमोऽग्निष्टोमश्चतुर्थः षोडश्युक्थ्या इतरे । 12. 3. 1.

2. उक्थ्याश्छन्दोमास्त्रय उत्तरे । 12. 3. 21.

3. अत्यग्निष्टोमोऽविवाक्यं दशमम् । 12. 3. 22.

4. पत्नीसंयाजान्तान्यहान्यन्त्यवर्जम् । 12. 3. 23.

5. एकैको वाग्यतः सोमं रक्षत्याबोधनात् । 12. 4. 1.

6. इतरे विसृज्यन्ते स्वाध्यायाय समिद्भ्यो वा । 12. 4. 3.

7. ऐन्द्राग्नः सवनीयोऽन्वहम् । 12. 6. 14.

8. ऐकादशिना वा विहृताः । द्वादश आद्यः । 12. 6. 16-17.

9. फाल्गुनीपौर्णमासे । चैत्र्याम् । चतुरहे वा पुरस्तात्पौर्णमास्याः । माघी वा क्रयश्रुतेः । 13. 1. 3-5, 8.

10. पूर्वपक्षं प्रतिलोमम् । 13. 2. 15.

11. अतिरात्राच्चतुर्विंशमहरग्निष्टोम उक्थ्यो वा । 13. 2. 2.

12. चत्वारोऽभिप्लवाः पृष्ठ्यश्च मासः । 13. 2. 3.

days of the Abhiplava-ṣaḍaha are in Agniṣṭoma form, but the rest four are in Ukthya form.[1] The very procedure of the first month is prescribed for the next four months (i. e., from the second to the fifth).[2] The sixth month contains three Abhiplava-ṣaḍahas, one Pṛṣṭhya-ṣaḍaha, one Abhijit day (in Agniṣṭoma form) and three Svara-sāman days (either in Agniṣṭoma or in Ukthya form).[3] To these twenty-eight days are added the (aforesaid) first two days, i. e, Prāyaṇīya and Caturviṁśa, and thus the sixth month is completed. Then comes the Viṣuvat day in Agniṣṭoma form.[4]

Now comes the ritualistic procedure of the second half-year. The seventh month is comprised of three Svara-sāman days, one Viśvajit day, one Pṛṣṭhya-ṣaḍaha and three Abhiplava-ṣaḍahas. To these twenty-eight days are added the last two days, i.e., Mahāvrata and Udayanīya. Each of the months from the eighth to the eleventh consists of one Pṛṣṭhya and four Abhiplava-ṣaḍahas. The last month, i.e., the twelfth has three Abhiplava-saḍahas, one Āyus day, one Go day and one Daśarātra.[5] Then comes the Mahāvrata day in Agniṣṭoma form,[6] on which a victim is offered to Prajāpati,[7] and a Brahmacārin and a prostitute exchange abuses.[8] Even sexual intercourse is carried out to the south of the Mārjālīya.[9] Finally, comes the Udayanīya day in Atirātra form, as the last day of the Gavām-ayana.[10]

Vājapeya :

The Vājapeya is held as one of the forms (saṁsthā) of the Soma sacrifice, but due to some striking features, it is performed independently by a Brāhmaṇa or a Kṣatriya in the autumn.[11] During the bright fortnights, preceding and following this sacrifice proper, the sacrificer must perform either the Bṛhaspati-sava or Jyotiṣṭoma both

---

1. अभिप्लवः षडहोऽग्निष्टोमौ प्रथमान्त्याऽउक्थ्या इतरे । 13. 2. 1.
2. एवं चत्वार उत्तरे । 13. 2. 4.
3. षष्ठे त्रयोऽभिप्लवाः । पृष्ठ्यः । अभिजिदग्निष्टोमः । 13. 2. 5-7.
   त्रयः स्वरसामानोऽग्निष्टोमा उक्थ्या वा । 13. 2. 8.
4. अग्निष्टोमो दिवाकीर्त्यः । 13. 2. 9.
5. षष्ठे मासे त्रयोऽभिप्लवाः । गो आयुषी । दशरात्रः । 13. 2. 18-20
6. महाव्रतमग्निष्टोमः । 13. 2. 21.
7. प्राजापत्य उपालम्भ्यः । 13. 2. 22.
8. पूंश्चलूब्रह्मचारिणावन्योऽन्यमाक्रोशतः । 13. 3. 8.
9. मार्जालीयं दक्षिणेन परिवृते मिथुनं संभवति । 13. 3. 11.
10. अतिरात्रः श्वः । 13. 4. 3.
11. वाजपेयः शरद्यवैश्यस्य । 14. 1. 1.

of which are the one-day Soma sacrifices.[1] Apart from the many dīkṣās (consecrations) of the said two (enclosing) sacrifices,[2] the Vājapeya has its seventeen dīkṣās.[3]

On the 12th day of the dark fortnight of Kārttika, just after the Prāyaṇīyā iṣṭi while soma is purchased, the Prati-prasthātṛ purchases surā or its materials from a long-haired man, silently.[4] Then the Neṣṭṛ having taken the materials enters the hall through the southern door and after cooking them on Dakṣiṇa fire prepares surā.[5] Now he brings the concerned pots and purifies the surā with a sieve of hair in a big pot.[6]

In the Morning pressing the sacrificer fills three Atigrāhya grahas, one Ṣoḍaśī graha and five others relating to Indra.[7] Then Adhvaryu and Neṣṭṛ fill seventeen soma grahas and seventeen surā grahas respectively.[8] The former further takes a madhu graha and places it on the khara.[9] Afterwards the Ukthya and Dhruva grahas are filled.[10]

Now the sacrificer having seized the victims destined to Agni, Indra-Agni, Indra and Sarasvatī binds a spotted sterile cow for Maruts.[11] If this is not available, any sterile cow is accepted.[12] Further, he seizes the seventeen victims destined to Prajāpati.[13] But if all of these are not found, even one or two may serve the purpose.[14]

---

1. उभयतः शुक्लपक्षौ बृहस्पतिसवेन यजेते । ज्योतिष्टोमेन वा । 14. 1. 2-3.
2. नाना दीक्षाः परियज्ञाः कालभेदात् । 14. 1. 9.
3. सप्तदश दीक्षाः । 14. 1. 10.
4. सोमात् क्रीयमाणात् सहितं दक्षिणतः सीसेन परिस्रुतः क्रयणं केशवात् । 14.1.14. तद्द्रव्याणां वा । 14. 1. 15.
5. पर्युह्यमाणेऽनुहरणम् । दक्षिणेन प्रवेश्य दक्षिणाग्नौ पक्त्वाऽपरेऽन्ते नेष्टा सुरां करोति । 14. 1. 16-17.
6. सन्धिनु पात्राण्याहृत्य पात्रे वालेन पुनाति । 14. 1. 27.
7. प्रातःसवनेऽतिग्राह्यान् गृहीत्वा षोडशिनं पञ्च चैन्द्रान्.....। 14. 2. 1.
8. सप्तदशापरान् । नेष्टा च तावतः सौरान् । 14. 2. 3-4.
9. हिरण्मयेन मधुग्रहं गृहीत्वा खरमध्ये सादयति । 14. 2. 9.
10. उक्थ्यादि । 14. 2. 10.
11. अतिरात्रपशूनुपाकृत्य वशां पृश्निं मरुद्भ्य उज्जेषेभ्यः । 14. 2. 11.
12. तदभावेऽपृश्निम् । 14. 2. 12.
13. प्राजापत्यांश्च सप्तदश श्यामतूपरान् बस्तान् । 14. 2. 13.
14. तद्गुणाभावे सर्वेषामेकदेशोऽपि । 14. 2. 14.

Afterwards, the libation from the grahas belonging to Mahendra and Vāmadeva is poured, followed by the offering of omentum of the said cow as well as of the victims destined to Prajāpati.[1]

In the Midday pressing, apart from its five usual oblations, one more oblation of Nīvāra-pap equal to seventeen śarāvas is prepared for Bṛhaspati.[2] The Adhvaryu, after offering the Marutvatīya graha, brings down a chariot from a big cart[3] and places it to the south of the cātvāla.[4] Then having sprinkled the four horses[5], he yokes them to the chariot one by one.[6] Similarly, sixteen other chariots are yoked outside the altar.[7] The Brahman mounts upon a wheel of the chariot placed on a post whose height is up to his navel[8]. Then seventeen drums are placed along the border of the altar to the east of the Āgnīdhra.[9] Now the Adhvaryu beats the drums[10], and a Kṣatriya shoots seventeen arrows to the north of the cātvāla[11], and fixes a twig of Udumbara at the point where the last arrow has fallen.[12]

Now the sacrificer mounts the chariot which was yoked with the uttering of Yajuṣ formula.[13] Then the disciple of the Adhvaryu mounts the same.[14] Afterwards the Rājanyas or the Vaiśyas get into the other sixteen chariots.[15] All of these drive their chariots to the destined

---

1. माहेन्द्रान्ते वशावपाप्रचरणम् । 14. 2. 16.
   वामदेव्यग्रहान्ते प्राजापत्यानाम् । 14. 2. 20.
2. माध्यन्दिनीयैः सह नैवारचरुर्बार्हस्पत्यः सप्तदशशरावः । 14. 2. 26.
3. मरुत्वतीयान्ते......रथावहरणम् । 14. 3. 1-
4. दक्षिणेन चात्वालमावर्तयति...... । 14. 3. 2.
5. अश्वान्प्रोक्षति ... । 14. 3. 3.
6. दक्षिणं युनक्ति...... । उत्तरं....... । दक्षिणाप्रष्टि.... । अयुक्तश्चतुर्थोऽनुगच्छति सर्वयन्त्री । 14. 3. 6-9.
7. चतुर्युजो युनक्त्यपरांस्तूष्णीं बहिर्वेदि षोडश । 14. 3. 11.
8. ......ब्रह्मा रथचक्रमारोहत्युत्करे नाभिमात्रे स्थाणौ स्थितम् । 14. 3. 12.
9. सप्तदश दुन्दुभीना सजत्यनुवेदि पश्चादाग्नीध्रात् । 14. 3. 14.
10. बृहस्पते वाजमित्येकं दुन्दुभिमाहन्ति तूष्णीमितरान् । 14. 3. 15.
11. क्षत्रियः सप्तदशेषुप्रव्याधानस्यति तीर्थादुदीचः । 14. 3. 16.
12. अन्त्ये मिनोत्यौदुम्बरीं शाखाम् । 14. 3. 17.
13. देवस्याहमिति यजुर्युक्तमारोहति यजमानः । 14. 3. 18.
14. अध्वर्योश्च तूष्णीं ब्रह्मचार्यन्तेवासी वा वचानाय । 14. 3. 19.
15. इतरेषामेकस्मिन् राजन्यो वैश्यो वा सौरभूतिग्रहाय । 14. 3. 20.

place of the race[1]. During this time the Sāman is sung,[2] the drums are beaten[3] and the oblations are offered.[4] Finally the sacrificer wins the race.[5] Now all of them return to the hall[6] and then the Brahman descends from the wheel[7], the Adhvaryu takes the drums down from the post[8] and the sacrificer having got down from the chariot touches the Nīvāra-pap placed between the cātvāla and utkara.[9]

Now the sacrificer gives his chariot with its fourth horse to the Adhvaryu and the remaining others (i. e., sixteen chariots) to the sixteen priests (including the Adhvaryu) as the sacrificial fees[10]. Further, he and the Adhvaryu give the madhu graha to a Rājanya or a Vaiśya sitting on the northern hip of the altar.[11]

Now the Adhvaryu either offers twelve oblations or makes the sacrificer pronounce the concerned mantras.[12] Optionally, he can offer six oblations or make the sacrificer utter the related mantras[13]. Afterwards the Neṣṭṛ leading up the sacrificer's wife, makes her wear a cloth or skirt of Kuśa[14] and leans a ladder against the post in the north or south.[15] The sacrificer and his wife ascend the said ladder.[16] After reaching the top of that post they touch the Caṣāla made of flour of wheat.[17] Then the sacrificer's men throw up to him seventeen bags

---

1. आजिं शीघ्रं यन्ति । 14. 3. 21.
2. ब्रह्मा त्रिः साम गायति । 14. 4. 1.
3. दुन्दुभीन्वादयन्ति । 14. 4. 2.
4. एष स्य इति प्रत्यृचं जुहोति । 14. 4. 3.
5. सुन्वन् जयति । 14. 4. 6.
6. शाखां प्रदक्षिणं कृत्वा यन्ति । 14. 4. 7.
7. आगतेषु ब्रह्माऽवरोहति...... । 14. 4. 8.
8. एषा व इति मन्त्रावहतमवहरते । तूष्णीमितरान् । 14. 4. 9-10.
9. अवरुह्य नैवारमालभते...... । 14. 4. 11.
10. चतुर्थं युक्त्वाऽध्वर्यवे ददाति । सर्वेभ्यः षोडश । 14. 4. 13-14.
11. अध्वर्युयजमानौ मधुग्रहं सोऽप्रतिग्रहाय प्रयच्छत उत्तरस्यां वेदिश्रोणाऽउपविष्टाय । 14. 4. 15.
12. द्वादश स्रुवाहुतीर्जुहोति........वाचयति वा । 14. 5. 1.
13. षड् वोत्तराः । 14. 5. 2.
14. नेष्टा पत्नीमानेष्यन् कौशं वासः परिधापयति चण्डातकं दहरं वा । 14. 5. 3.
15. निश्रयणीं यूप उच्छ्रयत्युत्तरां दक्षिणां वा । 14. 5. 5.
16. प्रजापतेरित्यारोहतः । 14. 5. 8.
17. स्वरिति गौधूममालभते । 14. 5. 9.

of salt done up in Aśvattha leaves[1], which are caught by him.[2] Then he descends from the post upon a Rukma placed on the skin of a goat.[3] The Adhvaryu having spread out this skin, brings a seat of Udumbara[4] and makes the sacrificer sit on that.[5] The Adhvaryu makes the offering of Nīvāra-pap.[6] Before Sviṣṭakṛt offering, having poured water and milk, he brings either seventeen types of grains[7], or all types of grains which come in his memory,[8] excepting any one not to be eaten again in his life-time.[9] Then he offers seven Vāja-prasavanīya oblations (prepared from these grains) cutting into pieces with Sruva.[10] Finally he offers the Ujjiti oblations.[11] At the end of the concluding offering, the sacrificer gives seventeen wrappers of the posts to the Adhvaryu[12] and golden garlands to the other priests including the Adhvaryu.[13]

Rājasūya :

The Rājasūya is a complex religious ceremony. Being preceded by a long series of preliminary rites, it includes several offerings and Soma sacrifices of different types viz, Pavitra, Abhiṣecanīya, Daśapeya, Keśa-vapanīya, Vyuṣṭi-dvirātra and Kṣatra-dhṛti. Only a king who has not celebrated the Vājapeya can perform the Rājasūya.[14]

On the first day of the bright fortnight of Phālguna, the Pavitra Soma sacrifice having four Dīkṣā days, three Upasad days and one pressing day begins, and at its end thousand cows are given as the

---

1. सप्तदशाश्वत्थपत्रोपनद्धानूषपुटानुदस्यन्त्यस्मै विशः । 14. 5. 12.
2. प्रतिगृह्णात्येनान् । 14. 5. 13.
3. सरुक्मे बस्तचर्मण्यवरोहति । 14. 5. 15.
4. उत्तरवेदिमपरेणौदुम्बरीमासन्दीं बस्तचर्मणाऽऽस्तृणातीयं तऽइति । 14. 5. 17.
5. सुन्वन्तमस्यामुपवेशयति ...... । 14. 5. 18.
6. नैवारेण प्रचरति । 14. 5. 19.
7. प्राक् स्विष्टकृत औदुम्बरे पात्रेऽप आसिच्य पयश्च सप्तदशान्नान्यावपति । 14. 5. 20.
8. यावत्स्मृति वैकवर्जम् । 14. 5. 21.
9. अभोजनं तस्योच्छ्वासात् । 14.5.22.
10. स्रुवेण सम्भृताञ्जुहोति........ । 14. 5. 23.
11. उज्जितिभ्यो वोत्तरो माहेन्द्रः । 14. 5. 31.
12. उदवसानीयान्ते यूपवेष्टनान्यध्वर्यवे ददाति । 14. 5. 35.
13. यथोपयुक्तं हिरण्यस्रजः । 14. 5. 36.
14. राज्ञो राजसूयोऽनिष्टिनो वाजपेयेन । 15. 1. 1.

fees.[1] Then on the following five days he makes five offerings[2]. In the first four the cakes are offered to Anumatī, Agni-Viṣṇu, Agni-Soma, and Indra-Agni, being followed by giving the garment, gold, a free ox, and a bull respectively as the fees[3]. The fifth is the Āgrayaṇa offering in which a cow is given as the fee.[4] Afterwards on the full-moon day of Phālguna, the performance of the Cāturmāsya begins.[5] When this goes to end, the Pañcavātīya libation[6], Indraturīya offering[7], Apāmārga libation[8] and Triṣaṁyukta[9] offering take place successively. Now begin the offerings called Dvādaśa-ratna-havis, i. e., the twelve oblations of jewels[10] offered on twelve days one after another. Each of these offerings is made in the houses of the king's men. Then the ceremonies of two Soma sacrifices viz, Abhiṣecanīya and Daśapeya are performed simultaneously.[11] Then eight offerings called Devasū-havis are made.[12] In these, two are of cakes destined to Savitṛ and Agni, and prepared from fast-grown (plāśuka) and quick-grown (āśu) rice respectively.[13] The other six of rice-pap are destined to Soma, Bṛhaspati, Indra, Rudra, Mitra and Varuṇa, being prepared from Śyāmāka, Nīvāra (wild rice), Hāyana (red rice), Gavedhuka, Nāmba and barley respectively.[14] The various types of water are

---

1. पवित्रश्चतुर्दीक्षः सहस्रदक्षिणः। 15. 1. 3.
2. श्वः प्रभृत्यन्वहं पञ्चोत्तराणि। 15. 1. 6.
3. अष्टाकपालोऽनुमत्यै। 15. 1. 7.
   वासो देयम्। हिरण्यमाग्नावैष्णवे। पुनरुत्सृष्टो गौरग्नीषोमीये। अनड्वान् साण्ड ऐन्द्राग्ने। 15. 1. 10-13.
4. गौराग्रयणे। 15. 1. 14.
5. चातुर्मास्यप्रयोगः फाल्गुन्याम्। 15. 1. 15.
6. पञ्चवातीयं....... । 15. 1. 18.
7. इन्द्रतुरीयम्। 15. 1. 22.
8. अपामार्गहोमः। 15. 2. 1.
9. त्रिषंयुक्तेषु। 15. 2. 11.
10. द्वादशोत्तराणि रत्नहवींषि। 15. 3. 1.
11. अभिषेचनीयदशपेययोर्दक्षिणोत्तरे देवयजने। 15. 3. 33.
12. ......देवसूहवींषि निर्वपति यजप्रैषाणि। 15. 4. 4.
13. प्लाशुकानां सत्यप्रसवाय। आशूनामग्नये गृहपतये। 15. 4. 5-6.
14. उत्तरे चरवः। 15. 4. 7.
    श्यामाकः सोमाय वनस्पतये। 15. 4. 8.
    नैवारो बृहस्पतये वाचे। 15. 4. 9.
    हायनानामिन्द्राय ज्येष्ठाय। 15. 4. 10.
    रुद्राय पशुपतये। 15. 4. 11.
    नाम्बो मित्राय सत्याय। 15. 4. 12.
    वरुणाय धर्मपतय इति। 15. 4. 13.

taken from different sources.[1] Now having taken hot water with the hollow of the hands, the sacrificer mixes it with these waters,[2] and then pours them together into a big pot of Udumbara[3].

Afterwards having taken the Marutvatīya graha, the Adhvaryu spreads a tiger-skin[4] and offers six Pārtha libations.[5] He makes the king wear the garments—Tārpya and red blanket.[6] Now having put on the mantle, the king draws the turban together and conceals it in front of his navel.[7] Further, the Adhvaryu hands over to him a bow and three arrows,[8] and makes him step upon the tiger's skin.[9] Thereupon the king stands facing towards the east, and gets anointed.[10] Then remaining six Pārtha libations are offered.[11] Afterwards having taken the chariot down, he yokes it as was done in the Vājapeya and places it behind the cātvāla.[12] The king having mounted, drives the chariot[13] which immediately is stopped in front of the post to the south of the altar.[14] Then he and the charioteer step down.[15]

Now the Adhvaryu makes the king sit down on a seat of Khadira[16] and afterwards having thrown five dices into his hand strikes him silently with a stick.[17] After this, the king arranges the game of dice with the cooperation of others.[18] Then, after the offering of Sviṣṭakṛt

---

1. इडान्तेऽपो गृह्णाति । 15. 4. 21.
2. ......मरीचीर्गृहीत्वाऽञ्जलिना सर्वासु संसृजति । 15. 4. 38.
3. औदुम्बरे पात्रे समासिञ्चति...... । 15. 4. 39.
4. मरुत्वतीयान्ते पात्राणि पूर्वेण व्याघ्रचर्मास्तृणाति...... । 15. 5. 1.
5. पार्थानामग्नये स्वाहेति षड् जुहोति प्रतिमन्त्रम् । 15. 5. 3.
6. तार्प्यं परिधापयति । पाण्ड्वं च निवस्ते । 15. 5. 7, 12.
7. अधीवासं प्रतिमुच्योष्णीषं संवेष्ट्य निवीतेऽवगूहते...... । 15. 5. 13.
8. धनुः प्रयच्छति...... । ......तिस्र इषूः प्रयच्छति... । 15. 5. 19-20.
9. व्याघ्रचर्मावरोहयति...... । 15. 5. 25.
10. स्थितं प्राञ्चमभिषिञ्चति...... । 15. 5. 30.
11. पार्थानामिन्द्रस्य स्वाहेति षड् जुहोति प्रतिमन्त्रम् । 15. 5. 34.
12. वाजपेयवद्रथमवहृत्य...... । ......चात्वालं स्थापयति । 15. 6. 15-16.
13. अव्यथायै त्वेति सुग्वन्नारोहति । 15. 6. 17.
14. ....अन्तःपात्यदेशे स्थापयति मा त इति । 15. 6. 22.
15. अवरोहति... । शालाया दक्षिणतोऽपप्रवते यन्ता । 15. 6. 26, 29.
16. सुन्वन्तमस्यामुपवेशयति ...... । 15. 7. 3.
17. ...पञ्चाक्षान् पाणावाधाय पश्चादेनं यज्ञियवृक्षदण्डैः शनैस्तूष्णीं घ्नन्ति । 15. 7. 5.
18. कृतादि वा निदध्याद्राजप्रभृतिभ्यः । 15. 7. 18.

and the taking of Māhendra graha[1], the ceremony of Avabhṛtha and the offering of three Anūbandhyā cows are performed. After this, ten Saṁsṛpa offerings destined to Savitṛ, Sarasvatī, Tvaṣṭṛ, Pūṣan, Indra, Bṛhaspati, Varuṇa, Agni, Soma and Viṣṇu are made.[2] Then a Soma sacrifice, named Daśapeya, is performed.

Afterwards on any day of the bright fortnight of Vaiśākha, five offerings, named Pañca-vila, destined to Agni, Indra, Soma, Viśve-devas, Mitra and Varuṇa, and Bṛhaspati, are made.[3] Then are offered twelve oblations called Prayug-havis, each at the interval of a month.[4] But if the sacrificer wants to do simultaneously, then he should offer to Agni, Soma, Savitṛ, Bṛhaspati, Tvaṣṭṛ and Vaiśvānara in front of Āhavanīya, each at the distance of the Śamyā's throw from the other,[5] and then turning behind, to Sarasvatī, Pūṣan, Mitra, Kṣetrapati, Varuṇa and Āditya.[6] Now begin the two offerings of the pregnant cows—the first being a reddish-white destined to Āditya or Aditi, and the second a dappled one to Viśve-devas or Maruts.[7]

Then are performed the Soma sacrifices viz, Keśa-vapanīya,[8] Vyuṣṭi-dvirātra[9] and Kṣatra-dhṛti.[10] Then in the bright-fortnight the Caraka-Sautrāmaṇī is performed.[11] On the full-moon day the offerings of animals (i.e., a reddish-white he-goat to Aśvins, an ewe with teats in the dewlap to Sarasvatī, and a bull to Indra) are made.[12] Then the concluding offering named Traidhātavī is made and the sacrifice goes to the end.[13]

Agnicayana :

Agnicayana (piling of the Fire-altar), the most complicated ceremony, is regarded as a part of the Soma sacrifice.[14] It is an

---

1. पयस्यास्विष्टकृदिडं करोति । माहेन्द्रादि च । 15. 7. 22-23.
2. दशोत्तराणि संसृपाहवींषि निर्वपति । 15. 8. 1.
3. उत्तरे शुक्ले पञ्चविलः । 15. 9. 1.
4. द्वादशोत्तराणि प्रयुग्घवींषि मासान्तराणि । 15. 9. 7.
5. आहवनीयाद्वा पुरस्ताच्छम्याप्रासे शम्याप्रास आग्नेय-सौम्य-सावित्र-बार्हस्पत्य-त्वाष्ट्र वैश्वानरा यथोक्तम् । 15. 9. 8.
6. एवमावृत्तस्य चरवः सारस्वत-पौष्ण-मैत्र-क्षैत्रपत्य-वारुणाऽऽदित्याः । 15. 9. 9.
7. अष्टापदीवत्पशुबन्धौ गर्भिण्यां स्वगुणदक्षिणौ । श्येन्यादित्येभ्योऽदित्यै वा । वैश्वदेवी पृषती मारुती वा । 15.9.12-14.
8. तदन्ते केशवपनीयोऽतिरात्रः........ । 15. 9. 15.
9. व्युष्टिद्विरात्रः । 15. 9. 17.
10. क्षत्रधृतिः । 15. 9. 19.
11. उत्तरे शुक्ले सौत्रामणी । 15. 9. 22.
12. त्रिपशुः पशुबन्धः श्वः । 15. 10. 1.
13. त्रैधातव्यानुपूर्व्ययोगात् । 15. 10. 24.
14. अग्निः सोमाङ्गं, तद्गुणव्यतिषङ्गात् । 16. 1. 1.

optional celebration; but it becomes compulsory in the Soma sacrifice containing the Mahāvrata Stotra.[1] Further, it is not celebrated during the first performance of the Soma sacrifice by the sacrificer.[2] Its celebration begins from the second performance of the Soma sacrifice. In this ceremony a bird-shaped altar is built upon the Uttara vedi of the Soma sacrifice by the piling of bricks in five layers for making the offering after establishing the Āhavanīya fire thereon. The bricks in different number are piled in five layers. Their total number is 11170. Among them 10800 bricks are called Lokampṛṇā (i.e., arranged silently) and 370 Yajuṣmatyā (i.e., arranged with the uttering of Yajuṣ formulas). According to their shapes and sizes, the bricks are of fourteen types viz, Padyā, Ardhapadyā, Pādonapādyā, Jaṅghāmātrī, Adhyardhā, Ardhotsedha-padyā, Ardhotsedha-ardhapadyā, Pādabhāgā, Trigāhiṇī, Ardhapādabhāgā, Bṛhatī, Vakrā, Ardhabṛhatī and Caturbhāgā.

The sacrificer, desirous of piling the Fire-altar, having performed the Pūrṇamāsa sacrifice on the first day of Phālguna, immolates either victims viz, a man, a horse, a bull, a ram and a goat destined to Agni[3], or only a black and hornless goat destined to Prajāpati[4] or a white and bearded goat destined to Vāyu.[5] He can obtain the heads of the victims for the purpose even without immolating them, from the dead bodies found anywhere or from the images of gold or clay.[6] The heads of five immolated victims are cut off from their bodies after keeping a blade of grass into their throats.[7] Then the bodies of the first four victims are thrown into water.[8] Now clay and water for making the bricks are taken from there[9]. On the 8th day of Phālguna, an Ukhā (fire-pan) is made from a well-prepared lump of clay by the sacrificer[10]. Further, an Aṣāḍhā and three Viśvajyotis

---

1. इच्छतः, समहाव्रते नियमः । 16. 1. 2.
2. न प्रथमाहारे । 16. 1. 3.
3. चिकीर्षमाण उत्तरस्यां फाल्गुन्यां पौर्णमासेनेष्ट्वा पञ्च पशूनालभतेऽदक्षिणान् । 16. 1. 5.
   अग्निभ्यः कामाय पुरुषाश्वगोऽव्यजान् । 16. 1. 8.
4. श्यामतूपरो वा प्राजापत्यः । 16. 1. 33.
5. वायवे वा नियुत्वते श्वेतलप्सुदी, द्वे दध्यात् । 16. 1. 38.
6. अन्यानि वा, हिरण्मयानि वा, मृन्मयानि वाऽनालभ्यैतान् । 16. 1. 32.
7. कण्ठेषु तृणमन्तर्धाय शिरांस्यादत्ते । 16. 1. 18.
8. चतुर्णामप्सु कायप्रासनम् । 16. 1. 19.
9. ततो मृदिष्टकार्थाऽपश्च । 16. 1. 20.
10. उखासम्भरणमष्टम्याम् । 16. 2. 1.
    यजमान उखां करोति मृदमादाय.... । 16. 3. 22.

bricks are prepared from the clay by the main wife (i.e., Mahiṣī) and the husband (i. e., sacrificer)[1]. All of these, having been fugimated, are kept into a hole for the sake of baking.[2] When they are found baked, they are taken out from the hole and placed on a seat[3]. The Ukhā is sprinkled with the milk of a she-goat.[4] Now all other bricks (required for Agnicayana), are made with three distinguishing marks and afterwards baked in fire as before.[5]

On the new-moon day of Phālguna, just after the performance of the New-moon offering (Darśa), the ceremony of the dīkṣā takes place.[6] Twelve Audgrabhaṇa libations are poured.[7] The Adhvaryu or the sacrificer standing towards north-east throws two nests of bird, one made of Śaṇa and the other of Muñja into the Ukhā which later on is kept in the burning Āhavanīya fire[8]. When the fire catches this Ukhā, thirteen fuel-sticks are placed in the Āhavanīya.[9] Afterwards the sacrificer wears a golden ornament called Rukma around his neck.[10] Now the Ukhā is placed on a square seat having a Śikya (a loop made of rope), to the east of the Āhavanīya.[11] After this, the sacrificer takes the Viṣṇu-strides[12] and adores the fire with Vātsapra mantras.[13] Both of these two acts are repeated after the sun-rise on the alternate days for a year. A special act called Vanīvāhana is also done on any day of dīkṣā.[14] In this, the sacrificer, having lifted the Ukhā with its seat keeping the Āhavanīya fire, places it on the fore-part of the cart,[15] and

---

1. अषाढां करोति महिषी, प्रथमसंवित्ता तदाख्या । 16. 3. 20.
   इष्टकास्तु तिस्रो विश्वज्योतिषः पृथग्लक्षणास्त्र्यालिखिताः । 16. 4. 6.
2. अपगमास्तीर्य यथाकृतमव दधाति । 16. 4. 10.
3. उद्यच्छत्युत्थायेति । परिगृह्य पात्रे करोति... । 16. 4. 21-22.
4. अजापयसाऽव सिञ्चति...... । 16. 4. 23.
5. इष्टकाक्रियाऽतस्त्र्यालिखितानाम् । पूर्ववदग्निः पाके । 16. 4. 24, 26.
6. दीक्षाऽमावास्यायामामावस्येनेष्ट्वा । 16. 4. 27.
7. प्राक्कान्योद्ग्रभणानि हुत्वा सप्ताग्निकान्या...... । 16. 4. 30.
८. दण्डोच्छ्रयणान्तं कृत्वाऽध्वर्युयजमानयोरन्यतर उखामाहवनीयेऽधिश्रयति मुञ्जकुलायावस्तीर्णमन्तरे... । 16. 4. 31.
9. अग्नावारूढे त्रयोदशास्यां प्रादेशमात्रीः समिध आदधाति । 16. 4. 33.
10. यजमानः कण्ठे रुक्मं प्रतिमुञ्चते...... । 16. 5. 1.
11. आहवनीयस्य पुरस्तादुद्गात्रासन्दीवदासन्द्यां चतुरश्राङ्ग्यां शिक्यवत्यां निदधाति...। 16. 5. 5.
12. विष्णुक्रमान् क्रमते...... । 16.5.11.
13. वात्सप्रेण चे...... । 16. 5. 21.
14. वनीवाहनमेतद्दीक्षासु यदेच्छेत् । 16. 6. 22.
15. सासन्दीकमुद्यम्योदु वेति दक्षिणतोऽनसि करोति । 16. 6. 16.

a dish, keeping the Gārhapatya fire, on the hind-part of the same;[1] and yokes the bullocks, and then goes to obtain the material for the sacrifice[2].

On the day of the last dīkṣā, the plot desired for the Fire-altar is measured with a rope which is twofold to the height of the sacrificer[3]. Then the measured plot is enclosed with a rope along which a thin ditch is dug for arranging closely 261 or 394 bricks or stone-pieces.[4]

Now for the construction of the Gārhapatya-hearth the selected site is swept with a branch of Palāśa.[5] Then are scattered thereon the saline soil and the sand.[6] Afterwards the Adhvaryu, having enclosed it with twenty-one enclosing stones,[7] arranges four bricks named Ardhabṛhatī in the middle of the site.[8] Further, he places two bricks behind and two in front of them[9] and three bricks in the three corners.[10] These bricks are called Padyā. Now two bricks called Ardhapadyā and eight called Vakrā are further arranged.[11] Thus twenty-one bricks are arranged in this layer. According to some it is constructed in three layers.[12] But the number of the bricks in each layer are the same.

Now the sacrificer, having smeared this built Gārhapatya-hearth with the thick mud brought from the cātvāla,[13] places the fire of Ukhā there.[14] Then he, having gone towards the south-west corner, lays down three Nirṛti bricks of black colour and places the Śikya, Rukma etc.

---

1. स्थाल्यां गार्हपत्यं पश्चात् । 16. 6. 17.
2. अनड्वाहौ युक्त्वा प्रेदग्न इति प्राङ् यात्वा यथार्थम् । 16. 6. 18.
3. द्विपुरुषां रज्जुं मित्वोभयतः पाशां मध्ये लक्षणम् । 16. 8. 1.
4. परितत्य रज्ज्वा सहितं बही रज्ज्वेकषष्टे शते परिश्रितो मिनोति । 16. 8. 17. चतुर्णवतानि वा त्रीणि । ऊर्ध्वाः शर्कराः खाते । 16. 8. 18-19.
5. पलाशशाखया गार्हपत्यं व्युदूहति...... । 17. 1. 3.
6. उदीचीं शाखामुदस्योषान्निवपति...... । सिकताश्चाग्नेर्भस्मेत्यूषवत् । 17. 1. 4, 6.
7. परिश्रिद्भिः परिश्रयति पूर्ववदेकविंशत्या...... । 17. 1. 7.
8. मध्येऽर्द्धबृहतीश्चतस्रो...... । 17. 1. 8.
9. पश्चात्सहिते पादमात्र्यौ तिरश्च्यौ, पुरस्ताच्च । 17. 1. 10.
10. स्रक्तिषु पादमात्रीः । 17. 1. 14.
11. पूर्वदक्षिणस्यामर्द्धपद्ये । शेषेऽष्टौ वक्राः । 17. 1. 15-16.
12. त्रिचितमेके । 17. 1.2 2.
13. चात्वालदेशात्पुरीषं निवपतीन्द्रं विश्वा इति । 17. 1. 18.
14. समम्बिलां कृत्वोख्यं निवपति समितमिति । 17. 1. 19.

there. Now he returns to the sacrificial place and performs the Prāyaṇīyā iṣṭi, and the Prati-prasthātṛ yokes six or twelve or twenty-four oxen to a plough of Udumbara.[1] Then he ploughs the altar-site,[2] places a bunch of Kuśa in the middle of it,[3] and sows all kinds of grains excepting one which he must not take again in his lifetime.[4] Afterwards he takes the clod bricks with the Sphya (sacrificial wooden sword) from outside of the site and places them on it.[5]

Now begins the construction of the Uttara vedi (high altar). Firstly he covers the main part of the altar with sand.[6] Then he, having smoothed down and performed the rites viz, Ātithyā, Pravargya and Upasad, places collectively all the bricks of the first layer, but only Svayam-ātṛṇṇā (self-perforated) bricks of the other layers on the ruddy skin of an ox spread on the altar in front of the Antaḥpātya.[7]

Now begins the piling up of the first layer of the Āhavanīya fire-altar. Firstly a lotus-leaf is placed upon the bunch of Kuśa grass, already put down in the centre of the site of the altar.[8] Then is placed a Rukma upon that lotus-leaf[9] and the golden image of a man upon the Rukma.[10] Afterwards two offering-spoons of Kārṣmarya and Udumbara wood are laid down on the right and left sides respectively of the man's image.[11] Now is placed a Svayam-ātṛṇṇā brick which is like a stone and contains holes, upon the same image[12], and then a Dūrvā brick upon the Svayam-ātṛṇṇā.[13] After this are placed the other bricks—

---

1. प्रायणीयान्ते सीरं युनक्त्यौदुम्बरम्। 17. 2. 7.
   षड् द्वादश चतुर्विंशतिं वा युनक्ति पूर्वेणोत्तरांसम्। 17. 2. 9.
2. आत्मनि कृषत्यनुपरिश्रित्...... । 17. 2. 11.
3. कुशस्तंबमुपदधाति मध्ये तूष्णीम्। 17. 3. 1.
4. तस्मिन्त्सर्वौषधमावपत्येकवर्जम्। अभोजनं तस्योच्छ्वासात्। 17. 3. 6-7.
5. लोगेष्टकाः स्फ्येनाहृत्य बहिर्वेदेरनूकान्तेषूपदधाति... । 17. 3. 11.
6. अग्ने तवेति सिकता न्युप्य छादयत्यात्मानम्। 17. 3. 15.
7. आतिथ्यशेषाद्योपसदः कृत्वा रोहिते चर्मण्यानडुहेऽन्तःपात्यस्य पुरस्तादिष्टकाः करोति प्रथमचितेः। इतरासां च स्वयमातृण्णाः। 17. 3. 17-18.
8. पुष्करपर्णमुपदधाति स्तंबे पूर्ववत्। 17. 4. 1.
9. तस्मिन् रुक्मधःपिण्डं.... । 17. 4. 2.
10. उत्तानं प्राञ्चं हिरण्यपुरुषं तस्मिन्। 17. 4. 3.
11. तत्र स्रुगुपधानं प्राच्योः। 17. 4. 11.
    कार्ष्मर्यमयीं दक्षिणतः...... । 17. 4. 12.
    एवमौदुम्बरीमुत्तरतो...... । 17. 4. 13.
12. स्वयमातृण्णां पुरुषे शर्करां छिद्रां...... । 17. 4. 15.
13. मूलप्रकृतीं दूर्वां तस्यां पुरस्ताद् भूमिप्राशीं...... । 17. 4. 18.

one Dvi-yajuṣ,[1] two Retaḥ-sic,[2] one Viśva-jyotis,[3] two Ṛtavyās,[4] and one Aṣāḍhā.[5] The first of these bricks is placed closely in front (east) of the Svayam-ātṛṇṇā on the spine, and each of the remaining four types of bricks closely in front (east) of its preceding one.[6] Now a living tortoise, having been anointed with curd, honey and ghee, is put down upon the Avakā plant already deposited in the south of the Aṣāḍhā at the distance of one cubit.[7] Then are put down the motar and pestle of Udumbara wood to the north of the central Svayam-ātṛṇṇā.[8] Afterwards the Ukhā is placed on the mortar and the remainder of the clay having been pounded is scattered in front of the Ukhā.[9] Then are thrusted seven golden chips into each of the five heads (of the aforesaid victims)[10], all of which facing the west are put in the Ukhā.[11] Afterwards these heads are put outside the altar where they are revered by the Adhvaryu standing with his face towards the north.[12] Now the Adhvaryu returns to the offering-fire and stands thereby worshipping the half built up Fire-altar.[13] Afterwards, having stepped on the altar and walked behind the Svayam-ātṛṇṇā, he puts down five Apasyā bricks at each of the four ends of the two spines.[14] Then he lays down ten Prāṇabhṛt bricks on each of the four diagonals beginning from the respective four corners of altar's body viz, south-east, north-west south-west, and north-east towards the centre and ten (other Prāṇabhṛt) bricks round the central Svayam-

---

1. यास्त इति द्वितीये । 17. 4. 20.
2. ......रेतःसिचौ प्रतिमन्त्रम् । 17. 4. 22.
3. ......विश्वज्योतिषम् । 17. 4. 23.
4. ऋतव्ये...... । 17. 4. 24.
5. अषाढाऽसीत्यषाढाम् । 17. 4. 25.
6. पूर्वां पूर्वामुत्तराः । 17. 4. 19.
7. कूर्मं दधिमधुघृतैरनक्ति...... । 17.4.27.
   अरत्निमात्रेऽषाढां दक्षिणेनावकासूपरिष्टाच्च पुरुषमभिमुखम् । 17. 4. 28.
8. उलूखलमुसले स्वयमातृण्णामुत्तरेणारत्निमात्रे औदुम्बरे... । 17. 5. 3.
9. उलूखल उखां कृत्वोपशयां पिष्ट्वा न्युप्य पुरस्ताद्...... । 17. 5. 4.
10. प्रतिशिरः सप्त सप्त हिरण्यशकलान् मुखे करोति.... । 17. 5. 7.
11. उखायां प्रत्यञ्चि । 17. 5. 13.
12. बहिर्वेद्युदङ् तिष्ठन्नुपतिष्ठत उत्सर्गैः...... । 17. 5. 19.
13. एत्य च त्वं यविष्ठेति चित्योपस्थानम् । 17. 6. 1.
14. अपरेण स्वयमातृण्णामेत्यापस्याः पञ्च पञ्चानूकान्तेष्वपां...... 17. 6. 2.

atṛṇṇā on the range of Retaḥ-sic bricks.[1] According to some teachers, the placing of the Prāṇabhṛt bricks of the first four sets should begin from the golden image, i. e., from the centre towards the corners instead of beginning it from the corners.[2] The bricks laid down so far are called Yajuṣmatyā. Now are laid down 1929 Lokampṛṇā bricks, starting from the right shoulder or south-east corner of the altar and moving in sunwise fashion for filling up the available spaces in the body (i. e., main part of the altar), in two turns.[3] Twenty-one bricks already laid down in the Gārhapatya-hearth are added to this number to make the the number 1950 of Lokampṛṇā bricks which in the same number are required for each subsequent three layers also[4]. The arranging of bricks for building the wings (right and left) and tail (of the body of the altar) is commenced from the respective joints (i.e., points where the said limbs join the body, i.e., the central part) of the bird-shaped altar.[5] Lastly the body, wings and tail of the altar built in this layer are covered with the loose soil brought from the cātvāla.[6]

Now begins the construction of the second layer. In this, four sets of five bricks each are laid down at the range of the Retaḥ-sic brick. The Aśvinī bricks of the first set are laid down in circle round the centre,[7] the Vaiśvadevī bricks of the second, along-side of the preceding ones;[8] the Prāṇabhṛt bricks of the third, beside the Vaiśvadevī bricks[9] and the Apasyā bricks of the fourth, immediately to the right of the Prāṇabhṛt bricks.[10] Two Ṛtavyās are placed on the Ṛtavyās of the first layer immediately after placing the Aśvinī bricks.[11]

1, 2. व्याघारणवत्प्राणभृतः कर्णसहिता दश दश पुरुषमुपाध्यैके रेतःसिग्वेलायां च सर्वतो यथायोगम्...... । 17. 6. 3.

3. लोकम्पृणा दक्षिणांसादध्यामध्यात्प्रदक्षिणमानूकान्तात्पूर्वस्मात् । 17. 6. 5.
प्रत्येत्य शेषम् । 17. 6. 6.

4. द्विसाहस्री प्रथमा लोकम्पृणानां पञ्चाशदूना । उत्तराश्च । 17.7.21-22.
गार्हपत्यलोकम्पृणाः प्रथमायाम् । 17. 7. 26.

5. पक्षपुच्छानि पराग्भिरप्ययेभ्योऽधि । 17. 6. 7.

6. मध्ये पुरीषं निवपति पूर्ववत् । 17. 6. 9.
पूर्वमर्द्धानूकं छादयति । 17. 6. 10.
प्रदक्षिणमात्मानम् । 17. 6. 11.
पक्षपुच्छानि च । 17. 6. 12.

7. द्वितीयायामाश्विनीः प्रतिदिशं रेतःसिग्वेलायाम् । 17. 8. 1.

8. वैश्वदेवीः । 17. 8. 7.

9. एवं वैश्वदेवीभ्यः प्राणभृतः । 17. 8. 12.

10. प्राणभृद्भ्योऽपस्याः । 17. 8. 13.

11. ......ऋतव्ये पूर्वयोरुपरि । 17. 8. 16.

After arranging of the Apasyā bricks, nineteen Vayasyā bricks are laid down on the four ends of the two spines, i.e., five on the hind end of the spine as well as on each end of the cross-spine and four on the front or east end of the spine.[1] Lastly are laid down 1950 Lokampṛṇā bricks, starting from the right hip or south-west corner of the altar and moving in sunwise fashion for filling up the available spaces, in two turns.[2] At the end, this layer also is covered with loose soil.

In the piling of the third layer, firstly is laid down a Svayam-ātṛṇṇā brick in the centre.[3] Then are laid down five Diśyā bricks on the spines in the four quarters at the range of the Retaḥ-sic bricks (i.e., just over the Vaiśvadevī brick of the second layer).[4] Afterwards is placed a Viśva-jyotis brick on the Viśva-jyotis of the first layer[5] and two Ṛtavyā bricks on the Ṛtavyās of the second.[6] After covering these with Avakā plant,[7] two Ṛtavyās again, are placed on the preceding ones.[8] Then are arranged ten Prāṇabhṛt bricks—five on each side of the spine[9], thirty-six Chandasyā bricks—in three sets of twelve each, along the edge of the body of the altar where the two wings and tail join it,[10] and fourteen Vālakhilyā bricks—seven in front and seven at the back.[11] Lastly are laid down 1950 Lokampṛṇā bricks starting from the left hip or north-west corner of the altar, moving in sunwise fashion for filling up the available spaces in two turns.[12] Then the whole layer is covered with loose soil.

In the construction of the fourth layer, firstly are laid down eighteen bricks representing the Stomas (hymns-forms)—one brick at each end of the spine in the four quarters[13] and remaining fourteen behind (west of) the front brick in a row from north to south, seven on each side of the spine.[14] Then are laid down ten Spṛt bricks in

---

1. वयस्याः पञ्च पश्चानूकान्तेषु......। चतस्रः पुरस्तात्। 17. 8. 22-23.
2. दक्षिणाश्रोणेरधि लोकम्पृणाः पूर्ववत्। 17. 8. 25.
3. तृतीयायां स्वयमातृण्णामिन्द्राग्नी इति मध्ये। 17. 9. 1.
4. अनूकेषु पञ्च दिश्या......। 17. 9. 2.
5. विश्वकर्मेति विश्वज्योतिषमुपरि पूर्वस्याः। 17. 9. 3.
6. ऋतव्ये......। 17. 9. 5.
7. अवकाः कूर्मवत्। 17. 9. 6.
8. इषश्चोर्जश्चेत्यपरे। 17. 9. 7.
9. पूर्वार्द्धे प्राणभृतो......। 17. 9. 8.
10. छन्दस्या द्वादश द्वादशाप्ययेषु......। 17. 9. 9.
11. वालखिल्याः सप्त पुरस्तात्। द्वादशभ्योऽपरास्तु। 17. 9. 11, 13.
12. उत्तराश्रोणेरधि लोकम्पृणाः पूर्ववत्। 17. 9. 16.
13. चतुर्थ्यामनूकान्तेषु दक्षिणोत्तरे द्वे द्वे। 17. 10. 1.
14. पूर्वाभ्यामपराश्चतुर्दश। 17. 10. 2.

close contact with the preceding set—two bricks at the front and back ends of the spine to the south and north of the Stomas,[1] two on the cross-spine to the north of the Stomas[2] and the remaining six behind the row of fourteen Stomas in the front part of the altar, three on each side of the spine.[3] Again, two Ṛtavyā bricks are placed to the south and north of the spine over the Ṛtavyās of the third layer.[4] Afterwards are laid down seventeen Sṛṣṭi bricks round the centre on the Retaḥ-sic range in such a mode that nine bricks may lie in the south and eight in the north of the spine.[5] Lastly, are laid down 1950 Lokampṛṇā bricks, starting from the left shoulder or north-east corner of the altar and moving in sunwise fashion for filling up the available spaces in two turns.[6] Then the whole layer is covered with loose soil.

Now begins the construction of the fifth and last layer. Firstly are laid down four Asapatnā bricks on four sides and one (i.e., fifth Asapatnā) in the north of the southern one, at the space of a cubit.[7] Then are laid down ten Virāj bricks at the end of the spines, in each quarter.[8] Afterwards are placed twenty-nine Stomabhāgā bricks—eight in the east, seven in the south, eight in the west, and six in the north—on the range of the Aṣāḍhā brick[9]. According to some, one more Stomabhāgā (i. e., thirtieth) should be placed in the north.[10] These arranged Stomabhāgā bricks are covered with loose soil[11]. Then are laid down five Nākasad bricks—first four on the spines in four quarters, and the fifth in north of the southern one—on the range of the Ṛtavyā brick.[12] These are also covered with loose soil upon which (and just

---

1. दक्षिणां पूर्वयोरग्नेर्भाग इति । उत्तरामपरयोर्मित्रस्य भाग इति । 17. 10. 11-12.
2. उत्तरां दक्षिणयोर्नृचक्षणां भाग इति । उत्तरामुत्तरयोरिन्द्रस्य भाग इति । 17. 10. 13-14.
3. षट् प्रतिमन्त्रं वसूनां भाग इति । 17. 10. 15.
4. ऋतव्ये……… । 17. 10. 16.
5. रेतःसिग्वेलायां च सप्तदश सर्वतो नव दक्षिणेनानूकं सृष्टीः……… । 17. 10. 17.
6. उत्तरांसादधि लोकम्पृणाः पूर्ववत् । 17. 10. 18.
7. पञ्चम्यामन्तेष्वाश्विनीवदसपत्नाः । दक्षिणयोररत्न्यन्तरम् । 17. 11. 1-2.
8. विराजो दश दश प्रतिदिशं……… । 17. 11. 5.
9. सर्वतोऽषाढावेलायां स्तोमभागा…… । 17. 11. 9.
10. ……त्रिंशत्तमीमेके । 17. 11. 11.
11. पुरीषमास्वावपति मन्त्रेण वा तापश्चितस्य तूष्णीं श्रुतेः । 17. 11. 12.
12. नाकसदोऽनूकेषु पूर्ववर्जमुत्तरयावेलायामाश्विनीवद्राज्ञसीति प्रतिमन्त्रम् । 17. 12. 1.

over the Nākasad bricks) are placed five Pañca-cūḍā bricks.[1] Now are placed Chandasyā bricks consisting of ten sets of three bricks each at the ends of the spines.[2] The Gāyatrīs of the first set are placed on the fore-part of the altar,[3] the Triṣṭubhs of the second set in front (or east) on the range of the Retaḥ-sic bricks,[4] the Jagatīs of the third set behind on the same range,[5] the Anuṣṭubhs of the fourth set immediately behind (west of) the Jagatīs,[6] the Bṛhatīs of the fifth set in front (east) of the range of Aṣāḍhā,[7] the Uṣṇis of the sixth set behind (west) of the Gāyatrīs,[8] the Kakubhs of the seventh set in front (east) of the Bṛhatīs,[9] the Paṅktis of the eighth set at the right (southern) end of the cross-spine[10], the Pada-paṅktis of the ninth set at the left (northern) end of the cross-spine[11] and the Dvipadās of the tenth set at the back (or west) end of the spine.[12] Immediately after placing the aforesaid Pada-paṅktis, an additional (i.e., thirty first) brick viz, Atichandas (redundant metre) is laid down in front (east) of the fifth Asapatnā brick called Purīṣavatī (soil-bedded one).[13] Now in the centre are placed eight Gārhapatya bricks[14] immediately upon which other eight Gārhapatya bricks are arranged.[15] Then are placed two Ṛtavyās (upon the Ṛtavyās of the fourth layer)[16] and one Viśva-jyotis (upon the Viśva-jyotis of the third layer).[17] Lastly are arranged 3000 Lokampṛṇā bricks, strarting from the right shoulder or south-east corner of the altar at the distance of more than one cubit to the west of it (i.e., south-east corner) and moving in sunwise fashion for filling up the available

---

1. ......पञ्चचूडा: प्रतिमन्त्रं प्रतिदिशं यथालिङ्गम् । 17. 12. 2.
2, 3. छन्दस्यास्तिस्रस्तिस्रोऽनूकान्तेषु पुरस्ताद् गायत्री:...... । 17. 12. 4.
4. पुरस्तात्त्रिष्टुभो रेत:सिग्वेलायां...... । 17. 12. 6.
5. जगतीश्च पश्चात्...... । 17. 12. 7.
6. अपरास्ताभ्योऽनुष्टुभ:...... । 17. 12. 8.
7. अषाढावेलाया: पुरस्ताद् बृहती...... । 17. 12. 9.
8. अपरा गायत्रीभ्य उष्णिह:...... । 17. 12. 12.
9. ......ककुभस्ताभ्यो बृहत्यन्तरश्रुतेर्मन्त्रक्रमेण । 17. 12. 10.
10. अनूकान्ते दक्षिणे पङ्क्ती:...... । 17. 12. 13.
11. उत्तरे पदपङ्क्ती:...... । 17. 12. 14.
12. ......अनूकान्तेऽपरे द्विपदा: । 17. 12. 16.
13. पुरीषवत्या: पूर्वामतिच्छन्दसं प्राच्यौ...... । 17. 12. 15.
14. मध्येऽष्टेष्टकं गार्हपत्यम् । 17. 12. 17.
15. पुनश्चितिं चोपरि...... । 17. 12. 18.
16. ऋतव्ये तपश्च तपस्यश्चेति । 17. 12. 21.
17. विश्वज्योतिषं...... 17. 12. 22.

spaces in two turns.[1] After this, whole layer is covered with loose soil and then two bricks viz, Vikarṇī and Svayam-ātṛṇṇā are laid down.[2] Finally the Fire-altar thus built is bestrewed with a thousand chips of gold in five times, i.e., two hundred chips each time.[3]

Now begins the Śata-rudriya libation in which the Adhvaryu offers continuously, by means of an Arka-leaf, either the flour of fried wild wheat mixed with the wild sesamum seeds or the milk of a she-goat on the (three) enclosing stones.[4] Then the Fire-altar is sprinkled beginning from the left to right,[5] and perambulated thrice.[6] On the day of preparation of the Soma sacrifice, the sacrificer having released his speech takes clarified butter in five ladlings and throws there on five chips of gold.[7] Further, he pours together curd, honey and clarified butter either into a dish or into a pot of wide mouth and puts a handful of Kuśa grass thereon and then mounts the Fire-altar.[8] Now the Adhvaryu pours the libation of clarified butter, taken five-times, on the Svayam-ātṛṇṇā brick[9] and sprinkles the whole body of the Fire-altar, including the outer portion of the enclosing-stones with curd, honey and clarified butter by means of the tips of the Kuśa grass.[10] Now having descended[11] and returned to the sacrificial hall, the Adhvaryu performs the Upasad and sets out the Pravargya.[12]

Then takes place the act of leading forward of Agni to the Fire-altar. The Adhvaryu, having offered the oblations of clarified

---

1. दक्षिणांसात्प्रत्यगरत्निमात्रादधि लोकम्पृणाः पूर्ववत् । 17. 12. 23.
2. प्रच्छाद्य पुरीषेण विकर्णीस्वयमातृण्णे शर्करे संस्पृष्टे छिद्रे...... । 17. 12. 24.
3. पुरुषाभिहोमवत्तिष्ठन्नग्निं प्रोक्षति हिरण्यशकलसहस्रेण शते द्वे द्वे प्रकिरति...... 17. 12. 26.
4. शतरुद्रियहोम उत्तरपक्षस्याऽपरस्यां स्रक्त्यां परिश्रित्स्वर्कपर्णेनार्क काष्ठेन शातयन्त्सन्ततं जर्त्तिलमिश्रान् गवेधुकासक्तूनजाक्षीर...... । 18. 1. 1,
5. चित्यं परिषिञ्चत्यग्नीद्दक्षिणे निकक्षे...... । 18. 2. 1.
6. तावत्प्रतिपर्येति । 18. 2. 3.
7. औपवसथ्ये विसृष्टवाचि पञ्चगृहीते हिरण्यशकलान् प्रास्यति पञ्च । 18. 3. 3.
8. दधि-मधु-घृतं पात्र्यां समासिच्य स्थाल्यां वा महामुख्यां कुशमुष्टिं चोपर्युभयमादाय...... । 18. 3. 4.
9. स्वयमातृण्णायां पञ्चगृहीतं जुहुयात्...... । 18. 3. 5.
10. समासिक्तान् कुशैः प्रोक्षति सपरिश्रित्कं बाह्येन च...... । 18. 3. 6.
11. प्राणदा इत्यवरोहति । 18. 3. 7.
12. उपसदन्ते प्रवर्ग्योत्सादनं... । 18. 3. 9.

butter, taken in five and sixteen ladlings,[1] puts three pieces of Udumbara, which are fresh and soaked in clarified butter.[2] He then takes the fire-brand up and goes to the Fire-altar with the other priests and the sacrificer.[3] After reaching there they mount the Fire-altar[4] and the Adhvaryu holding the fire-brand near the Svayamātṛṇṇā brick makes the offering of milk of a black cow, having a white calf, on that fire-brand, by means of the milk-pail.[5] Now he places the fire-brand upon the same brick[6] and puts thereon the fuel-sticks of Śamī, Vikaṅkata and Udumbara.[7] He then offers the oblations[8] and a full (-spoon) oblation.[9]

Now begins the installation and consecration of fire. Vaiśvānara and Māruta cakes are baked on twelve and seven potsherds respectively.[10] Then the sacrificer pours the libation named Vasor dhārā on the Araṇye'nūcya (potsherd), with clarified butter, taken in five ladlings, by means of an offering-ladle of Udumbara wood.[11] Then he offers six Pārtha libations,[12] and having thrown the ladle and spread the black antelope skin to the north of the tail of the altar,[13] he anoints the sacrificer.[14] After this he throws the ladle of Udumbara into the fire, and offers the remaining six Pārtha libations[15]

---

1. पञ्चगृहीतं जुहोति... । 18. 3. 11.
   षोडशगृहीतार्धमनुवाकशेषेण । 18. 3. 12.
2. आर्द्रौदुम्बरीर्घृतोषितास्तिस्र... ०। 18. 3. 14.
3. त्रिरुक्तायामुद्यम्योदु त्वेति । 18. 3. 18.
   चित्यं प्रति गच्छन्ति... । 18. 3. 19.
4. ...चित्यमारोहन्ति । 18. 4. 1.
5. स्वयमातृण्णामध्यग्नि धारयञ्छुक्लवत्सापयसाऽभिजुहोति कृष्णाया दोहनेन स्वयमातृण्णामवसिञ्चन्नक्तोषासेति । 18. 4. 2.
6. तस्यामग्निं निदधाति... । 18. 4. 4.
7. समिदाधानं शामीली-वैकङ्कत्यौदुम्बर्य... । 18. 4. 6.
8. स्रुवाहुती जुहोति... । 18. 4. 8.
9. पूर्णाहुतिं च... । 18. 4. 9.
10. वैश्वानरमारुतान्निर्वपति यथोक्तम् । 18. 4. 16.
11. वसोर्धारां जुहोत्यौदुम्बर्या पञ्चगृहीतं सन्ततं यजमानोऽरण्येऽनूच्येऽग्निप्रासे... ।
    18. 5. 1.
12. ...षट् पार्थानि जुहोति । 18. 5. 3.
13. स्रुवं प्रास्य परिश्रित्स्पृक् कृष्णाजिनमास्तीर्य पुच्छादुत्तरं... । 18. 5. 6.
14. तत्राभिषिच्यते ब्रह्मवर्चसकामश्चित्यन्वारब्धो... । 18. 5. 9.
15. ...षड् जुहोति प्रतिमन्त्रम् । 18. 5. 15.

followed by the Rāṣṭrabhṛt libation in which the pairs of oblation consisting of ghee, taken in twelve ladlings, are offered.[1] Now he offers the oblations of air.[2]

Then begin the preparatory rites of the Soma-sacrifice (as described previously) which will be performed on the newly built Fire-altar. He erects the Dhiṣṇyās (fire-hearths) related to the different priests viz, Āgnīdhra, Hotṛ, Brāhmaṇācchaṁsin etc. with the Lokampṛṇā bricks only,[3] and then the cake-oblation (of the Agnīṣomīya offering) and propitiatory oblations are offered.[4] The soma, having been pressed, is offered on the fire. Then is offered the Samiṣṭa-yajuṣ-oblations,[5] and after the offering of the cake relating to the immolation of the barren cow, five oblations named Devasū are cooked.[6] Among these, the first four are of rice-pap destined to minor deities viz, Anumati, Rākā, Sinīvālī and Kuhū but the last one is of a cake baked on twelve potsherds destined to Dhātṛ.[7] Then, having given a name to the Fire-altar he stands near it[8] and finally offers the concluding oblation followed by the award of a pair of hornless he-goats as the sacrificial fees.[9]

The performer of this rite must not go out during the rains.[10] He must not eat the flesh of a bird,[11] nor have the relation with a woman other than of his own caste.[12] These rules should be observed either for his whole life[13] or for a year only.[14]

Sautrāmaṇī :

The Sautrāmaṇī is mainly an animal sacrifice. But the offering of surā is also important. It lasts for four days.[15] On the first three

---

1. द्वादशगृहीतं विग्राहं जुहोति...राष्ट्रभृतो... । 18. 5. 16.
2. वातहोमान् जुहोति... । 18. 6. 1.
3. ....धिष्ण्यांश्चिनोत्यष्टेष्टकां लोकम्पृणाभिः... । 18. 6. 7.
4. अनुदेशाद्या पुरोडाशस्विष्टकृतोऽभिषेचनीयवत् । 18. 6. 14.
5. अध्वरेसमिष्टयजुः........। 18. 6. 18.
6. पशुपुरोडाशमन्वनूबन्ध्यस्य देविकाहवींषि निर्वपति... । 18. 6. 19.
7. अनुमतिराकासिनीवालीकुहूभ्यश्चरवो धात्रो द्वादशकपालः... । 18. 6. 20.
8. चित्रोऽसीति चित्यनाम कृत्वोपतिष्ठते... । 18. 6. 2?.
9. तूपरमिथुनदक्षिणोदवसानीयाऽन्ते । 81. 6. 23.
10. वर्षत्यसरणम् । 18. 6. 24.
11. पक्ष्यभोजनम् । 18. 6. 25.
12. सवर्णोपायी । 18. 6. 26.
13. यावज्जीवं व्रतान्यविशेषात् । 18. 6. 29.
14. संवत्सरं वा... । 18. 6. 30.
15. चतुरहम् । 19. 1. 14.

days surā is prepared from various ingredients in an interesting way. On the fourth day three grahas of milk and three of surā are offered to Aśvins, Sarasvatī and Indra. The animal victims viz, a reddish-white goat, an ewe and a bull, destined to these three gods respectively, are immolated on this very day.[1]

The Sautrāmaṇī is of two types: the first one, called Kaukili, is an independent rite, and is performed by a Brāhmaṇa desirious of prosperity, or by a king driven away from his kingdom, or by one having no cattle;[2] the second type named Carakā forms a part of the Rājasūya as well as of the Agnicayana. The rice-pap for Aditi is prescribed in the beginning as well as at the end of this sacrifice.[3] On the first day after the offering of morning Agnihotra,[4] germinated rice, barley and fried grains are purchased.[5] After bringing these to the hall, certain vegetable substances and the purchased grains are powdered, and rice as well as Śyāmāka are cooked separately.[6] Scum of these two is taken into two vessels into which the extracts of the vegetables and powdered grains are kept.[7] This mixture is called Māsara.[8] Afterwards the cooked rice and Śyāmāka also are mixed with this, and then this final mixture having been kept in a pot is placed in a pit of the hall for three nights.[9] On the first day the milk of a cow, destined to Aśvins, is poured, and the powder of germinated rice is added to that.[10] On the second day the milk of two cows, destined to Sarasvatī, is poured and to it the powder of germinated barley is added.[11] On the third day milk of three cows, destined to Indra, is poured and the powder of fried rice grains is also added to that.[12]

---

1. आश्विनोऽजो धूम्रः । सारस्वतो मेषः । ऐन्द्र ऋषभः । 19. 3. 2-4.
2. ब्राह्मणयज्ञः सौत्रामण्यृद्धिकामस्य । 19. 1. 1
   राज्ञोपरुद्धस्य । 19. 1. 3.
   अलम्पशोरपशोः । 19. 1. 4.
3. आदित्यश्चरुः । अन्ते च । 19. 1. 5-6.
4. अग्निहोत्रं जुहोति । 19. 1. 15.
5. ...शष्पक्रयस्तोक्मानामूर्णाभिर्लाजानां सूत्रैः... । 19. 1. 18.

6, 7, 8. दक्षिणेन हुत्वा नग्नहुचूर्णानि कृत्वा तांश्च व्रीहि-श्यामाकौदनयोः पृथगाचामौ निषिच्य चूर्णैः संसृज्य निदधाति तन्मासरम् । 19. 1. 20.

9. ओदनौ चूर्णमासरैः संसृज्य... त्रिरात्रं निदधाति । 19. 1. 21.
10. एकस्याः पयसाऽपाकृतेनाश्विनेन परिषिञ्चति...। 19. 1. 22.
    शष्पचूर्णानि चावपति । 19. 1. 23.
11. सारस्वतेन द्वयोः प्रातः । तोक्मचूर्णानि च । 19. 1. 24-25.
12. ऐन्द्रेणोत्तमे तिसृणाम् । लाजचूर्णानि च । 19. 1. 26-27.

The two altars are built like that of the Varuṇa-praghāsa parvan of the Cāturmāsya.[1] To the west of the Khara, made on the southern altar, a pit is dug on which is spread bull's skin.[2] Over this, a sieve of bamboo, named Kārotara, is placed and the liquid from that big jar is poured over it,[3] and then is collected in another pot.[4] Now it is further purified in a jar by means of a sieve made of the hair of the cow and the horse.[5]

The Adhvaryu having purified the milk in a vessel of reeds, by means of a sieve, made of the hair of goat and sheep, on the northern altar,[6] takes the three grahas of milk.[7] Then he takes three grahas of surā by means of the dishes.[8]

On the fourth day the said three victims are killed. Then the grahas of milk and surā are offered by Adhvaryu and Prati-prasthātṛ respectively.[9] After pouring the libation to Vanaspati in the animal offering, a seat of Muñja grass, covered with a black antelope skin, is placed between the two altars.[10] The sacrificer sits on it.[11] Then the Adhvaryu offers vasā (fat), with thirty-two grahas made of bulls' hoofs.[12] Now persons gradually lift the sacrificer, at first up to their knee, then up to their navel and afterwards up to their mouth.[13] Then he alights on a black antelope skin.[14] After this 33rd vasā-graha is taken,[15] and at the end of the Śastra recitation, it is offered.[16] Now after the final purificatory bath,[17] offering of caru to Aditi and that of

---

1. वेदी मिमीते वरुणप्रघासवद् । 19. 2. 1.
2, 3. श्वभ्रं खात्वा खरमपरेण चर्मावधाय परिस्रुतमासिच्य कारोतरमवदधाति...। 19. 2. 7.
4. पूतामादत्ते... । 19. 2. 8.
5. सते पुनाति गोऽश्ववालवालेन । 19. 2. 9.
6. उत्तरस्यां पयो वैतसेऽजाविलोमपवित्रेण... । 19. 2. 12.
7. पयोग्रहान् गृह्णाति...। 19. 2. 14.
8. स्थालीभिः सौरान्...। 19. 2. 23.
9. सुरावन्तमिति जुहोति । पालाशैः सौरान्......। 19. 3. 11-12.
10. ... ...वनस्पत्यन्तं कृत्वा सोमासन्दीवसासन्दीं जानुमात्रपादीं वेद्योर्निदधाति... । कृष्णाजिनमस्यामास्तृणाति...... । 19. 4. 7-8.
11. तस्मिन्नास्ते यजमानो....... । 19. 4. 9.
12. खुरैर्वसाग्रहान् द्वात्रिंशतं जुहोति...... । 19. 4. 12.
13. उद्यच्छन्त्येनं शतरुद्रियवत्प्रमाणेषु । 19. 4. 22.
14. कृष्णाजिनेऽव रोहति...... । 19. 4. 23.
15. त्रयस्त्रिंशं वैसाग्रहं गृह्णाति....... । 19. 4. 24.
16. ......शस्त्रान्ते जुहोति । 19. 5. 8.
17. अवभृथवत्स्नात्वा वासोऽपासनं...... । 19. 5. 16.

milk to Mitra and Varuṇa is made.[1] Lastly, an animal is offered to Indra vayodhas.[2]

Aśvamedha :

The Aśvamedha is one of the most important sacrifices. It is performed by a king only.[3] Although the period of its actual performance is only three days, yet the preparatory ceremonies take over a year.

On the 8th or 9th day of the bright fortnight of Phālguna,[4] the Brahmaudana is cooked[5] and offered to the priests.[6] Then four wives of the king viz, Mahiṣī, Vāvātā, Parivṛktā and Pālāgalī, well-decorated and each accompanied by one hundred maids, appear before him[7]. Now he with his wives enters the hall of the sacred fires, and makes the evening-offering there and then observing celebacy sleeps with his favourite wife, Vāvātā, behind the Gārhapatya.[8] Next morning, after making the offering, a cake is offered to Agni Pathikṛt.[9] Afterwards a horse which is of three colours or many colours, very fast, unique in strength, costing a thousand cows, and very beautiful is bound with a cord[10], and sprinkled with water in a pond.[11] Then an Āyogava (i.e., a man born from a Śūdra and Vaiśyā), having killed a four-eyed dog with the pestle of Sidhraka wood,[12] causes it to float on water with a mat of Vetasa, under the feet of the horse.[13]

---

1. उदवसाय पयस्या मैत्रावरुणी । 19. 5. 21.
2. तदन्ते पशुरिन्द्राय वयोधसे । 19. 5. 22.
3. राज्ञोऽश्वमेधः सर्वकामस्य । 20. 1. 1.
4. अष्टम्यां नवम्यां वा फाल्गुनीशुक्लस्य 20. 1. 2.
5. ब्रह्मौदनं पचति चतुर्णां पात्राणामञ्जलि- प्रसृतानां च । 20. 1. 4.
6. अक्त्वैनमार्त्विग्भ्यः प्रयच्छति । 20. 1. 5.
7. पत्न्यश्चायन्त्यलङ्कृता निष्किण्यो महिषी वावाता परिवृक्ता पालागली सानुचर्यः शतेन शतेन । 20. 1. 12.
8. अग्न्याधेयवत्प्रविश्य......वावाताया ब्रह्मचारी । 20. 1. 17.
9. प्रातराहुत्यां हुतायां पुर्णाहुत्यन्ते वरदानं ब्रह्मणे । पुरोडाशोऽग्नये पथिकृते । 20. 1. 19, 21.
10. ......बध्नात्यश्वम् । त्रिरूपं सर्वरूपं वा । शीघ्रम् । दक्षिणधूर्यसमम् । साहस्रम् । ललामम् । 20.1.26-31.
11. स्थावरा अपो गत्वा...प्रोक्षत्यश्वं प्रतिमन्त्रम् । 20. 1. 35.
12. आयोगवमाह 'श्वानं चतुरक्षमभिमन्यस्वेति'। सिध्रकमुसलेनैनं हन्ति । 20. 1. 36, 38.
13. वेतसकटेनाधोऽश्वं प्लावयति...... । 20. 2. 2.

Now the horse is brought back to the fire-place and either ten or one thousand oblations are offered to Agni.[1] Then the offering of a cake, baked on twelve potsherds, is made to Savitṛ, for three days.[2] While the fore-offerings of this (Savitṛ-offering) are being made, a Brāhmaṇa lute-player sings three self-composed strophes extolling the excellent deeds of the sacrificer.[3] After this the Adhvaryu and the sacrificer set the horse free to wander with one hundred aged horses for a year.[4] Further the Adhvaryu orders four hundred young men armed with armour, swords, arrows and sticks to guard it.[5]

During the period when the horse is absent, four priests and the sacrificer, having sat on different golden seats[6], narrate the Pāriplava-ākhyāna (cyclic narrative),[7] and offer the Prakrama and Dhṛti libations.[8] All the performances (viz, sleeping with Vāvātā, offerings to Savitṛ, singing of the strophes, narrating of the Pāriplava-ākhyāna and offering of Prakrama and Dhṛti libations) are repeated daily for a year, or half a month or a month, or even for three or six months.[9]

If the horse, in its course, suffers from any calamity, the rice-pap is offered to different deities at the end of the Savitṛ-offering.[10] If it dies or is unable to come back, another horse is taken with the performance of the same rituals.[11]

Now, after the return of the horse, seven Dīkṣaṇīyā offerings are made from the full-moon day of Caitra to the 6th day of Vaiśākha.[12] Then twelve Dīkṣās and twelve Upasads are performed up to the 29th day of Vaiśākha.[13] On this very day, twenty-one victims, destined to

---

1. अग्निसमीपमानीयाग्नये स्वाहेति जुहोति...... । सहस्रं वाऽवर्तम् । 20. 2. 3-4.
2. द्वादशकपालान्निर्वपति...... । 20. 2. 6.
3. प्रयाजेषु दक्षिणतो ब्राह्मणो......गाथा गायत्युत्तरमन्द्रायाम् । 20. 2. 7.
4. अध्वर्युयजमानौ दक्षिणेऽश्वकर्णे जपतो...... । पशुवदुत्सर्जनं निरष्टेऽश्वशते । 20. 2. 9-10.
5. देवा आशापाला इति......यथासंख्यम् । 20. 2. 11.
6. दक्षिणतो वेदेर्हिरण्मयेषूपविशन्ति । 20. 2. 18.
7. ...पारिप्लवं प्रेष्यति । 20. 2. 22.
8. दक्षिणाग्नौ जुहोति......प्रक्रमान् ।......धृतीरिह रन्तिरिति । 20. 3. 3-4.
9. वावातासंवेशन-सावित्र्युत्तरमन्द्रागान-पारिप्लव-धृतीः संवत्सरम् । 20. 3. 5. अर्द्धमास-मास-त्रैमास्य-षण्मास्यानि चैके । 20. 3. 6.
10. अश्वापदीज्या चरुभिः सावित्र्यन्ते । 20. 3. 12.
11. मृतादर्शनयोरन्यस्य रशनादानादि करोत्यश्वयुक्तम् । 20. 3. 21.
12. अध्वरदीक्षणीयायाश्चत्वारि त्रीणि त्रीणि चाश्वमेधिकानि । 20. 4. 4.
13. दीक्षा द्वादशोपसदः । 20. 4. 13.

Agni and Soma, are tied to twenty-one stakes.[1] But on the pressing days the victims number two sets of eleven each, i.e., twenty-two,[2] among which two, destined to Agni, are tied to the central stake firstly, and then the other twenty to the remaining stakes.[3]

The first pressing day of the Angiṣṭoma form is celebrated on the full-moon day of Vaiśākha. The drawing of the Ukthya graha, the taking of Vasatīvarī water and the offering of Ghee, Saktu, Dhānā and Lājā throughout that night are the special features of this day.

The second pressing day, which is in the Ukthya form, is the most important.[4] The two Mahima grahas are drawn on the day.[5] The first three wives having anointed the front, middle and hind parts of the horse with ājya,[6] wreathe one hundred and one golden pearls in the manes and tail of the same.[7] Then twenty-two victims are tied to twenty-one stakes. Further, a horse, a hornless he-goat and a Go-mṛga are tied to the central stake.[8] Afterwards twelve victims, called Paryaṅgyas (body-encircling), i.e., a black-necked he-goat, an ewe, two black he-goats, a dark-grey (he-goat), one white and one black, two with shaggy hind thighs, one white, one barren and one dwarf are tied to different parts of the horse's body.[9] Further, fifteen victims are tied to each of (the remaining) twenty stakes.[10] Then thirteen wild animals viz, Kapiñjala, etc., are tied to each of the intermediate spaces of the stakes.[11]

Afterwards a cloth is spread and gold is placed upon it, and then the horse is slaughtered.[12] The wives of the sacrificer go round it thrice from left to right and vice-versa.[13] Then the ribald dialogue begins

---

1. एकादशिनीवदेकविंशतिर्यूपाः । प्रतियूपमग्नीषोमीयाः । 20. 4. 16, 21.
2. एकादशिन्यो सवनीयाः पशवो भवन्ति । 20. 4. 23.
3. मध्यम आग्नेयौ । 20. 4. 24.
4. प्रातरुक्थ्यः । 20. 5. 1.
5. महिमानौ गृह्णाति...... । 20. 5. 2.
6. आयाय विमुक्तमश्वं महिषी-वावाता-परिवृक्ताऽऽज्येनाभ्यञ्जन्ति...... । 20. 5. 15.
7. अभ्रंश्यमानान्मणीन्सौवर्णानेकशतमेकशतं केसरपुच्छेष्वावयन्ति...... । 20. 5. 16.
8. अग्निष्ठेऽश्वतूपरगोमृगान्नियुनक्ति । 20. 6. 2.
9. पर्यङ्ग्यानश्वे । 20. 6. 4.
10. पञ्चदश पञ्चदश रोहितादींस्सौर्यान्तानितरेषु । 20. 6. 5.
11. कपिञ्जलादीनान्पृषतान्तांस्त्रयोदश त्रयोदश यूपान्तरेषु । 20. 6. 6.
12. हिरण्यवासोऽधीवासेष्वश्वसंज्ञपनम् । 20. 6. 10.
13. अश्वं त्रिस्त्रिः परियन्ति...... । 20. 6. 13.

between the priests and the maidens.[1] Now the omentum and the fat are taken out (from the body of dead horse) and the blood is cooked.[2] Again begins the dialogue between Hotṛ and Adhvaryu,[3] Brahman and Udgātṛ[4], sacrificer and Adhvaryu.[5] At the end of this the omentum is offered to Prajāpati in the north of the Āhavanīya.[6] Then the omentums of all the victims are offered[7], being preceded[8] and followed[9] by the offering of Mahima grahas. The cooked blood is offered at the end of the Sviṣṭakṛt offering.[10]

The third pressing day is in the Atirātra form.[11] After the offerings of this day, the ceremony of Avabhṛtha, in which twenty-one barren cows are offered, is performed.[12] Lastly, the Udavasānīyā (i.e., concluding) offering is made. At the end of this, either four wives with their female attendants[13] or only the latter are given to the priests as the sacrificial fees.[14]

Puruṣa-medha :

The Puruṣa-medha. having twenty-three Dīkṣās, twelve Upasads and five Sutyās, is performed by a Brāhmaṇa, or a Rājanya sacrificer desirous of surpassing all the beings.[15] The first and the fifth Sutyā days are in the Agniṣṭoma form, the third in the Atirātra, whereas the second and the fourth, in the Ukthya form.[16] There are eleven stakes and eleven animal victims on each of these days.[17] On the Upavasatha day also the

---

1. अध्वर्युब्रह्मोद्गातृहोतृक्षत्तारः कुमारीपत्नीभिः संवदन्ते······। 20. 6. 18.
2. मेदोऽस्योद्धरन्ति वपार्थं । लोहितं चास्य श्रपयन्ति । 20. 7. 7-8.
3. प्राग्वपाहोमाद्धोताऽध्वर्यू च सदसि संवदेते······। 20. 7. 10.
4. ब्रह्मोद्गातारौ च·······। 20. 7. 11.
5. यजमानोऽध्वर्युं······। 20. 7. 14.
6. प्राजापत्यवपानामुत्तरतः श्रपणं होमो हविषश्च । 20. 7. 9.
7. वपाभिश्चरति । 20. 7. 18.
8. सर्वहुतेन महिम्ना चरति······। 20. 7. 16.
9. वपान्ते द्वितीयेन······जुहोति । 20. 7. 26.
10. स्विष्टकृदन्तेऽग्निभ्यः स्विष्टकृद्भ्यः स्वाहेति लोहितं जुहोति यथावत्तम् । 20. 8. 8.
11. अतिरात्र उत्तमः । 20. 8. 12.
12. एकविंशतिरनूबन्ध्याः । 20. 8. 23.
13. उदवसानीयान्ते भार्या ददाति यथासंवादं सानुचरीः । 20. 8. 24.
14. अनुचरीर्वा फलाधिकारादितरासाम् । 20. 8. 26.
15. पुरुषमेधस्त्रयोविंशतिदीक्षोऽतिष्ठाकामस्य । ब्राह्मणराजन्ययोः । 21. 1. 1-2.
16. अग्निष्टोमावन्तरेणातिरात्रमुक्थ्यपक्षः । 21. 1. 3.
17. यूपैकादशिनी भवति । 21. 1. 4.

number of victims, destined to Agni and Soma, is eleven.[1] When the Brahman finishes the song of praise of the tied victims,[2] the Brāhmaṇa etc. (tied to the stakes as victims) are set free, as the Kapiñjala etc. in the Aśvamedha.[3] Then the libations are poured to deities to whom they were destined.[4] The same fees are given here as in the Aśvamedha, if the sacrificer is a Rājanya, but his entire property if he is a Brāhmaṇa.[5]

Sarva-medha :

This sacrifice is performed by one who wants to fulfil all his desires.[6] There are ten Sutyā days in it.[7] The rite of the first day called Agni-ṣṭut is in the Agniṣṭoma form, and those of the next three days being called Indra-stut, Sūrya-stut and Vaiśvadeva-stut are in the Ukthya, whereas those of the other next three days are in Mahāvrata, Vājapeya and Aptoryāma forms respectively.[8] The rites of the eighth and the ninth days (being called Triṇava-stoma and Trayastriṁśa-stoma) are also in the Ukthya form[9]. The tenth day of Viśvajit is in the Atirātra form.[10] The skins of the victims without omentum are offered,[11] being followed by the throwing of grass and pieces of wood into the Āhavanīya.[12] Then the grains of all sorts are offered.[13] Lastly, the same sacrificial fees as are prescribed in the Puruṣa-medha are given, along with the disposal of land also.[14]

Pitṛ-medha :

The Pitṛ-medha is performed when the exact year of the father's death is not recollected or in any uneven year.[15] The summer or

---

1. तावन्तोऽग्नीषोमीयाः । 21. 1. 5.
2. नियुक्तान् ब्रह्माऽभिष्टौति होतृवदनुवाकेन…… । 21. 1. 11.
3. कपिञ्जलादिवदुत्सृजन्ति ब्राह्मणादीन् । 21. 1. 12.
4. स्विष्टकृद्वनस्पत्यन्तरे पुरुषदेवताभ्यो जुहोति । 21. 1. 13.
5. सपुरुषमश्वमेधवद्दक्षिणा । सर्वस्वं ब्राह्मणस्य । 21. 1. 14-15.
6. सर्वमेधः सर्वकामस्य 21. 2. 1.
7. दशरात्रः । 21. 2. 2.
8. अग्निष्टुत्त्रय् उक्थ्या, इन्द्रस्तुत्सूर्यस्तुद्वैश्वदेवस्तुद्, व्रतं, वाजपेयोऽप्तोर्यामः……। 21. 2. 4.
9. त्रिणव-त्रयस्त्रिंशा उक्थ्यौ । 21. 2. 11.
10. अतिरात्रो विश्वजित् । 21. 2. 12.
11. अवपाकानां त्वचो जुहोति । 21. 2. 5.
12. ओषधिवनस्पतीनां संप्रश्रयम् । 21. 2. 6.
13. अन्नमन्नं जुहोति वपान्ते । 21. 2. 7.
14. पुरुषमेधवद्दक्षिणा सभूमि । 21. 2. 13.
15. पितृमेधः संवत्सरास्मृतौ । अयुग्मेषु वा । 21. 3. 1-2.

autumn or Māgha is the suitable time and new-moon day is the prescribed date for its performance.[1]

Firstly, the descendents of that dead person, having collected the bones in a jar, bring them near the village and place the same on a cot and afterwards go thrice round them at the instance of the sound of a lute.[2] Next day, just before the dawn, they take that jar and go to south to prepare a burial-place,[3] which is constructed on a ground covered with tree etc. on all the sides, but open towards the sky, to be heated by sun-rays.[4] Further, that ground is to be barren, inclining towards the north or wholly level[5], invisible from the village[6] as well as far from the path.[7]

The ground, having been measured equal to the man's size[8], is enclosed with a cord and swept with a Palāśa-branch.[9] Further, it is enclosed by means of enclosing stones.[10] Then the Adhvaryu ploughs it four times,[11] and having unyoked the bullocks and placed the plough in the south, sows the seeds.[12] Afterwards he pours the bones from the jar in the centre of the ground,[13] then arranges those to form the body of the person and places a brick in the centre, silently.[14] Further, he places three bricks having no marks and measuring a foot in each of the four sides.[15] Then, having brought the soil either from a cleft in the ground or from each side excepting the east, he strews thereon.[16] The height of this sepulchral mound for a Brāhmaṇa deceased should measure up to the mouth,[17] for a Kṣatriya up to the breast,[18] for a

---

1. अमावास्यामाम् । निदाघ-शरन्माघेषु । 21. 3. 4-5.
2. शरीराणि ग्रामसमीपमाहृत्य......वाजयन्तः । 21. 3. 7.
3. उपव्युषसं सशरीरा दक्षिणा गच्छन्ति । 21. 3. 13.
4. कर्तेऽवतापिनि । 21. 3. 15.
5. ऊषर उदक्प्रवणे समे वा । 21. 3. 16.
6. अदर्शनात् ग्रामात् । 21. 3. 18.
7. आरात्पथः । 21. 3. 19.
8. दिक्स्रक्तिपुरुषमात्रं मिमीते । 21. 3. 27.
9. अपसलवि सृष्टया रज्ज्वा......पलाशशाखया व्युदूहति । 21. 3. 31.
10. दक्षिणा शाखां निरस्य परिश्रिद्भिः परिश्रयति...... । 21. 3. 32.
11. अनुरज्जु चतस्रः सीताः कृषति...... । 21. 4. 1.
12. अनडुहो विमुच्य......सर्वौषधं वपति । 21. 4. 4.
13. ......शरीराणि निवपति मध्ये । 21. 4. 5.
14. ...यथाङ्गं कल्पयित्वेष्टकां निदधाति मध्ये तूष्णीम् । 21. 4. 8.
15. प्रतिदिशमन्तेषु पराचीस्तिस्रस्तिस्रोऽलक्षणाः पादमात्रीः । 21. 4. 9.
16. प्रदरात्पुरीषमाहृत्य परिकृष्य वा सर्वतोऽपुरस्तात् । 21. 4. 10.
17. ऊर्ध्वंप्रमाणमास्यं ब्राह्मणस्य । 21. 4. 12.
18. उरः क्षत्रियस्योर्ध्वबाहु वा । 21. 4. 13.

Vaiśya up to the thigh,[1] for a woman up to the lap[2] and for a Śūdra up to the knee.[3] Lastly, the descendents concerned, having dug one pit in the south and seven in the north of the burial place, fill the former with milk and water, but the latter with water only.[4] After this, all of them return to the village and anoint their eyes etc., and then the Adhvaryu, having kept the Aupāsana fire, places the enclosing sticks of Vāraṇa around it and offers an oblation to Agni with a Sruva.[5]

An old arm-chair with head cushion, an old ox and old barley or even more than these are given as sacrificial fees.[6]

Ekāhas :

The Ekāhas are the Some sacrifices having one Sutyā (pressing) day, one or many Dīkṣā days and three or twelve Upasad days. They are performed in all the four main forms (Saṁsthās) viz, Agniṣṭoma, Ukthya, Ṣoḍaśin and Atirātra. Only one victim, destined to Agni, is offered in the Ekāhas of the Agniṣṭoma form. Two victims, destined to Agni and Indra-Agni, are offered in the Ekāhas of the Ukthya form and three, destined to Agni, Indra-Agni and Indra, in the Ekāhas of the Ṣoḍaśī form. Apart from the three victims (destined to the aforesaid deities), an additional and different victim, i.e., an ewe, destined to Sarasvatin, is offered in the Ekāhas of the Atirātra form. The following is the list of the Ekāhas with their respective forms:

Ekāha		Form (Saṁsthā)
Bhū[7]		Agniṣṭoma
Jyotis[8]		,,
Go and Āyus[9]		Ukthya
Abhijit and Viśvajit[10]		Agniṣṭoma
Sarvajit[11]		,,
Four Sāhasrās[12]	I Jyotis	,,
	II Sarva-jyotis	,,
	III Viśva-jyotis	Ukthya
	IV Tri-rātra-sammita	Agniṣṭoma

1. उरू वैश्यस्य । 21. 4. 14. 2. उपस्थः स्त्रियाः । 21. 4. 15.
3. जानु शूद्रस्य । 21. 4. 16.
4. दक्षिणतः कुटिले कर्षू खात्वा क्षीरोदकाभ्यां पूरयन्ति...... । 21.4.19.
5. आञ्जनाभ्यञ्जने...... वारणेन स्रुवेणैकामाहुतिं जुहोति...... । 21. 4. 25.
6. आसन्दी सोपधाना दक्षिणाऽनड्वान्यवाश्च सर्वं पुराणम् । भूयसीश्चेच्छन् ।

21. 4. 29-30.

7. भूर्धेनुदक्षिणः । 22. 1. 3. 8. ज्योतिः । 22. 1. 4.
9. गोऽआयुषी उक्थ्यौ । 22. 1. 5. 10. अभिजिद्विश्वजितौ । 22. 1. 6.
11. सर्वजित्समहाव्रतः संवत्सरदीक्षः...... । 22. 1. 44.
12. साहस्राश्चत्वारः...। ज्योतिः सर्वज्योतिर्विश्वज्योतिस्त्रिरात्रसम्मितः । 22. 2. 6, 8.

	Ekāha	Form (Saṁsthā)
Six Sādyaskras[1]	I (without special name)	Agniṣṭoma
	II (,, ,, ,, ,,)	,,
	III Anukrī	,,
	IV Viśvajit-śilpa	,,
	V Śyena	,,
	VI Ekatrika	,,
Four Vrātya-stomas[2]	I (without special name)	,,
	II (,, ,, ,, ,,)	Ukthya
	III (,, ,, ,, ,,)	Agniṣṭoma
	IV (,, ,, ,, ,,)	,,
Agni-ṣṭut[3]		,,
Four Trivṛt-stomas[4]	I Īpsu-yajña	,,
	II Bṛhaspati-sava	,,
	III Iṣu	,,
	IV Sarva-svāra	,,
Three Ṛtvig-apohanīyas[5]	I Sarva-stoma	,,
	II Catuścatvāriṁśa-stoma	Ukthya
	III Aṣṭacatvāriṁśa-stoma	,,
Four Vāca-stomas[6]	I (without special name)	,,
	II (,, ,, ,, ,,)	,,
	III (,, ,, ,, ,,)	,,
	IV (,, ,, ,, ,,)	,,

---

1. षट् साद्यस्काः । स्वर्गकाम-पशुकाम-भ्रातृव्यवतां प्रथमः । 22. 2. 9-10.
   दीर्घव्याधि-प्रतिष्ठाकामान्नाद्यकामानां द्वितीयः । 22. 2. 17.
   हीनस्यानुक्रीः । विश्वजिच्छिल्पः । 22. 2. 19, 21.
   श्येनोऽभिचरतः । 22. 3. 1.
   एकत्रिके दक्षिणा...... । 22. 3. 25.
2. व्रात्यस्तोमाश्चत्वारः । 22. 4. 1.
3. अग्निष्टुत्...... । 22. 4. 31.
4. त्रिवृतश्चत्वारः । 22. 5. 6.
   ईप्सुयज्ञः । 22. 5. 8.
   ...बृहस्पतिसवः । 22. 5. 11.
   इषुः श्येनवदसद्यः । 22. 5. 30.
   मरणकामस्य सर्वस्वारः ..... । 22. 6. 1.
5. ऋत्विगपोहनीयास्त्रयः । सर्वस्तोमः । अहनी चोत्तमे छान्दोमिके पृथक्कृत्वा । 22. 6. 21-23.
6. वाचस्तोमाश्चत्वारः । 22. 6. 24.

Ekāha		Form (Saṁsthā)
Six Pṛṣṭhya-stomas[1]	I Trivṛt	Ukthya
	II Pañcadaśa	,,
	III Saptadaśa	,,
	IV Ekaviṁśa	,,
	V Triṇava	,,
	VI Trayastriṁśa	,,
Saumika Cāturmāsyas[2]		Agniṣṭoma or Atirātra
Six Pratikarma-somas[3]	I Agnyādheya-soma	Agniṣṭoma
	II Punarādheya-soma	,,
	III Agnihotra-soma	,,
	IV Darśa-pūrṇamāsa-soma	,,
	V Dākṣāyaṇa-soma	,,
	VI Āgrayaṇa-soma	,,
Five Saptadaśa-stomakas[4]	I Upa-havya	,,
	II Ṛta-peya	,,
	III Dvi-nāma	,,
	IV Vaiśya-stoma	,,
	V Tīvra-sut	Ukthya
Rāṭ[5]		Agniṣṭoma
Virāṭ[6]		,,

1. पृष्ठ्यस्तोमास्त्रिवृत्पञ्चदश-सप्तदशैकविंश-त्रिणवत्रयस्त्रिंशाः । 22. 6. 26.

2. चातुर्मास्याः सोमास्त्रिषु पर्वस्थानेषु ······ । 22. 7. 1.

3. प्रतिकर्मसोमाः । अग्न्याधेय-पुनराधेयाऽग्निहोत्र-दर्शपूर्णमास-दाक्षायणाग्रयणाः । 22. 7. 21-22.

4. सप्तदशाः पञ्च । उपहव्योऽनिरुक्तो······ । 22. 8. 6-7.
स्वर्गकामस्यर्तपेयः । 22. 8. 10.
द्विनामोत्तरो बहुहिरण्यो दूणाशश्च । 22. 8. 25.
वैश्य-पशुकामयोर्वैश्यस्तोमः । 22. 9. 7.
सोमातिपूतस्य तीव्रसुदुक्थ्यः । 22. 9. 15.

5. द्वन्द्वानां प्रथमो राड् राजन्यस्य राज्यकामस्य । 22. 10. 7.

6. अन्नाद्यकामस्य विराट् । 22. 10. 10.

Ekāha		Form (Saṁsthā)
Upasad[1]		Agniṣṭoma
Puna-stoma[2]		,,
Two Catu-ṣṭomas[3]	I (without special name)	,,
	II (,, ,, ,, ,,)	Ṣoḍaśin
Ud-bhid and Bala-bhid[4]		Agniṣṭoma
Two Apa-citis[5]	(without special names)	,,
Two Agne-stomas[6]	I Pakṣin	,,
	II Jyotis	,,
Ṛṣabha and Go-sava[7]		Agniṣṭoma & Ukthya respectively.
Marut-stoma[8]		Agniṣṭoma
Aindrāgna-kulāya[9]		,,
Indra-stoma[10]		Ukthya
Indrāgnya-stoma[11]		Agniṣṭoma
Two Vighanas[12]		,,
Sandaṁśa and Vajra[13]		Agniṣṭoma & Ṣoḍaśin respectively

Ahinas :

The Soma sacrifices, having the pressing days from two to twelve, are called Ahīnas.[14] In all the Ahīnas, the number of Upasad days is

1. प्रजापतिकामस्यौपशदः । 22. 10. 13.
2. ......पुनस्तोम उक्थ्यः । 22. 10. 16.
3. पशुकामयज्ञौ चतुष्टोमौ । 22. 10. 18.
4. उद्भिद्बलभिदौ...... । 22. 10. 21.
5. अपचितिकामस्यापचिती । 22. 10. 28.
6. ......अग्नेस्तोमौ सर्वजिद्दीक्षौ । पूर्वः पक्ष्युत्तरो ज्योतिः । 22. 10. 33-34.
7. ऋषभ-गोसवौ । 22. 11. 3.
8. ......मरुत्स्तोमो गणयज्ञो भ्रातृणां सखीनां वा । 22. 11. 11.
9. प्रजाकाम-पशुकामयोरैन्द्राग्नकुलायः...... । 22. 11. 12.
10. इन्द्रस्तोमो...... । 22. 11. 13.
11. पुरोधाकामस्येन्द्राग्न्योस्तोमः । 22. 11. 14.
12. विघनौ पशुकामस्य । 22. 11. 19.
13. सन्दंशवज्रावभिचरतः । 22. 11. 23.
14. द्व्यहप्रभृतयो द्वादशाहपर्यन्ताः । 23. 1. 3.

twelve. Further, all of them excepting the Dvādaśāha and Jāmadagna, last for a month (i.e., 30 days).[1] Therefore the number of the Dīkṣā days in each of the Ahīnas is precribed according to the number of its pressing days.[2] For example, the Ahīnas having two pressing and (usual) twelve Upasad days require sixteen Dīkṣā days to complete a month. Similarly the Ahīnas having three pressing days and (usual) twelve Upasad days should naturally have fifteen Dīkṣā days. Thus the number of Dīkṣā days in the Ahīnas decreases as the number of pressing days increases. Almost in all the Ahīnas, one thousand cows are given as the sacrificial fees.[3]

According to some Ācāryas, thirteen Ekāhas (viz, Navasaptadaśa,[4] Viṣuvat,[5] Gau.[6] Āyu,[7] Jyotiṣṭoma,[8] Viśvajit,[9] Trivṛt,[10] Pañcadaśa,[11] Saptadaśa,[12] Ekaviṁśa,[13] Aptoryāma,[14] Abhijit[15] and Sarvastoma[16]) performed in Atirātra form have been enumerated with the Ahīnas[17] as they take the duration of one month and have the provision of giving one thousand cows as the sacrificial fees. The following is the list of Ahīnas:

No. of pressing days	No. of Ahīnas attached	Name of Ahīnas
Two[18]	Three	I Āṅgirasa II Caitra-ratha III Kāpi-vana
Three[19]	Five	I Garga. II Baida. III Chandoma. IV Antarvasu. V Parāka.

1. द्वादशोपसत्का अहीना मासापवर्गाः । 23. 1. 1.
2. दीक्षाः सुत्योपसच्छेषेण । 23. 1. 2.
3. सहस्रदक्षिणाः । 23. 1. 6.
4. प्रजापतिकामस्य नवसप्तदशः । 23. 1. 14.
5. ज्येष्ठस्य ज्यैष्ठिनेयस्य विषुवान् । 23. 1. 15.
6. गौर्भ्रातृव्यवतः । 23. 1. 16.
7. स्वर्गकामस्यायुरामयाविनो वा । 23. 1. 17.
8-13. ज्योतिष्टोमविश्वजित्त्रिवृत्पञ्चदशसप्तदशैकविंशा …… । 23. 1. 18.
14. अप्तोर्यामः …… । 23. 1. 19.
15. अभिजिद् भ्रातृव्यवतः । 23. 1. 20.
16. सर्वस्तोमो बुभूषतः । 23. 1. 21.
17. त्रयोदशातिरात्राः । तत्राम्नादतिरात्रांश्चैके । 23. 1. 12, 4.
18. द्व्यहास्त्रयः । आङ्गिरस-चैत्ररथ-कापिवनाः । 23. 2. 1, 3.
19. त्र्यहाः पञ्च गर्ग-बैद-च्छन्दोमान्तर्वसु-पराकाः । 23. 2. 8.

No. of pressing days	No. of Ahīnas attached	Name of Ahīnas
Four[1]	Four	I Atri-catur-vīra. II Jāmadagna. III Vasiṣṭha-Saṃsarpa. IV Viśvāmitra.
Five[2]	Three	I Deva-pañcāha. II Pañca-śāradīya. III Vrata-vat.
Six[3]	Three	I Ṛtu-ṣaḍaha. II Pṛṣṭhyā'valamba. III (having no name).
Seven[4]	Seven	I Jyotis. II Gau. III Āyu. IV Abhijit. V Viśvajit. VI Sarvajit. VII Sarva-stoma.
Eight[5]	one	(having no name).
Nine[6]	two	(,, ,, ,,).
Ten[7]	four	I Tri-kakup. II Kausuru-binda. III Pūr-daśa-rātra. IV Chandoma-daśāha.
Eleven[8]	one	Pauṇḍarīka

1. चतुरहाश्चतुरोऽत्रिचतुर्वीरजामदग्नवसिष्ठसंसर्पविश्वामित्राः । 23. 2. 11.
2. पञ्चाहास्त्रयः । देवानां प्रथमः । द्वितीयः पञ्चशारदीयः । 23. 4. 1-2.
   व्रतवानुत्तमः । 23. 4. 27.
3. षडहास्त्रयः । ऋतूनां प्रथमः । ··· पृष्ठ्यावलम्बाख्यः । तृतीये ··· । 23. 5. 1-4.
4. सप्त सप्ताहाः । 23. 5.5.
   द्वितीयप्रभृति षडेकाहाः । सर्वस्तोम उत्तमः । 23. 5. 9-10.
5. अष्टाहे षडहान्महाव्रतम् । 23. 5. 15.
6. नवरात्रे त्रिकद्रुकाः । 23. 5. 16.
7. दशरात्राश्चत्वारः । प्रथमस्त्रिककुप् । 23. 5. 18-19.
   कौसुरुबिन्दः । 23. 5. 22.
   पूर्दशरात्रोऽभिचर्यमाणस्य । 23. 5. 27.
   छन्दोमदशाहः पशुकामस्य । 23. 5. 31.
8. पौण्डरीकः सर्वर्द्धिकामस्य । 23. 5. 33.

Sattras :

The Soma sacrifices, taking the duration of pressing (Sutyā) from twelve days to one thousand years, are called Sattras. In most of the Sattras, the Dīkṣā and Upasad each lasts for twelve days. In all the Sattras there are no separate priests. In other words, the very sacrificers (exclusively the Brāhmaṇas) perform the functions of the priests. The following is the list of the Sattras :

Trayodaśa-rātra	(13 Pressing days).
Caturdaśa-rātra	(14 ,, ,,).
Pañcadaśa-rātra	(15 ,, ,,).
Ṣoḍaśa-rātra	(16 ,, ,,).
Saptadaśa-rātra	(17 ,, ,,).
Aṣṭādaśa-rātra	(18 ,, ,,).
Ekonaviṁśati-rātra	(19 ,, ,,).
Viṁśati-rātra	(20 ,, ,,).
Ekaviṁśati-rātra	(21 ,, ,,).
Dvāviṁśati-rātra	(22 ,, ,,).
Trayoviṁśati rātra	(23 ,, ,,).
Caturviṁśati-rātra	(24 ,, ,,).
Pañcaviṁśati-rātra	(25 ,, ,,).
Ṣaḍviṁśati-rātra	(26 ,, ,,).
Saptaviṁśati-rātra	(27 ,, ,,).
Aṣṭāviṁśati-rātra	(28 ,, ,,).
Ekonatriṁśad-rātra	(29 ,, ,,).
Triṁśad-rātra	(30 ,, ,,).
Ekatriṁśad-rātra	(31 ,, ,,).
Dvātriṁśad-rātra	(32 pressing days).
Trayastriṁśad-rātra	(33 ,, ,,).
Catustriṁśad-rātra	(34 ,, ,,).
Pañcatriṁśad-rātra	(35 ,, ,,).
Ṣaṭtriṁśad-rātra	(36 ,, ,,).
Saptatriṁśad-rātra	(37 ,, ,,).
Aṣṭatriṁśad-rātra	(38 ,, ,,).
Ekonacatvāriṁśad-rātra	(39 ,, ,,).
Catvāriṁśad-rātra	(40 ,, ,,).
Ekonapañcāśad-rātra	(49 ,, ,,).
Śata-rātra	(100 ,, ,,).
Ādityānām-ayana	(One year's pressing).
Aṅgirasām-ayana	(,, ,, ,,).
Dṛtivātavator-ayana	(,, ,, ,,).
Kuṇḍapāyinām-ayana	(,, ,, ,,).
Sarpa-sattra	(,, ,, ,,).

Tāpaścit	(Three years' pressing).
Mahā-tāpaścit	(Five years' pressing).
Kṣullaka-tāpaścit	(Four months' pressing).
Agni-sattra	(One thousand pressing).
Trisaṁvatsara-sattra	(Three years' pressing).
Prajāpati-sattra	(Twelve years' pressing).
Śāktyānām-ayana	(Thirty-six years' pressing).
Sādhyānām-ayana	(One hundred years' pressing).
Viśvasṛjām-ayana	(One thousand years' pressing).
Sārasvata-sattras	(The number of pressings not mentioned).
Turāyaṇa-sattra	(,, ,, ,,).

Pravargya :

The rite of Pravargya, being performed in the morning and evening prior to the Upasads, is an integral part of the Soma sacrifice[1]. In this, the main offering consists of hot-milk destined to the Aśvins.

First of all, the necessary vessels viz, three Mahāvīras[2], two milking-bowls and two Rauhiṇa-plates[3] are made from a well-prepared lump of clay. Then these, having been fugimated[4] and baked,[5] are taken out[6] and poured with the goat's milk.[7]

Now begins the actual performance of the Pravargya. The sacrificer, having spread the Kuśa grass in front of the Gārhapatya, places thereon the vessels and other implements necessary for it.[8] Then having taken out the two pegs by the front door of the hall (Śālā), he fixes these on the ground to the southern side[9]. Now having turned round the emperor's seat in front of the Āhavanīya, he places it in the south,[10]

---

1. उपसदा चरिष्यंश्चरिष्यन्प्रवर्ग्येण चरति सप्रवर्ग्ये । 26. 2. 1.
2. मृदमादाय मखायेति महावीरं करोति । एवमितरौ प्रतिमन्त्रम् । 26. 1. 16, 20.
3. सुक्पुराकृती पिन्वने रौहिणकपाले परिमण्डले । 26. 1. 21.
4. अश्वशकृता धूपयति...... । 26. 1. 24.
5. प्रदहनं च...... । 26. 1. 26.
6. पक्वानुद्धरति...... । 26. 1. 27.
7. अजापयसाऽवसिञ्चति...... । 26. 1. 28.
8. पूर्वेण गार्हपत्यं प्राग्: कुशानास्तीर्य पात्रासादनं द्वन्द्वम् । 26. 2. 9.
   अर्थवच्च । . 26. 2. 24.
9. पूर्वया द्वारा स्थूणामयूखं निर्हृत्य दक्षिणतो निखनति होतुः सन्दर्शने । 26. 2. 29.
10. पूर्वेणाहवनीयं सम्राडासन्दीं पर्याहृत्य...... । 26. 2. 32.

and spreads the skin of the black antelope[1] upon which Upaśaya[2] (the remains of the clay) and the two Mahāvīras are kept.[3]

The sacrificer, having kindled the bundle of the Muñja, places it around the Khara[4] whereon a Mahāvīra, filled with clarified butter, is kept.[5] The Adhvaryu having spread the sacred ashes, places the charcoals and thirteen pieces of Vikaṅkata wood around the Mahāvīra,[6] and fans the same thrice with Prati-prasthātṛ and Āgnīdhra.[7] Consequently, having got the flames, he takes off the gold-plate placed on the Mahāvīra and sprinkles it with clarified butter.[8] The Prati-prasthātṛ bakes two cakes in Rauhiṇa plates, silently.[9] Afterwards the sacrificer offers the right one of these two cakes.[10]

After this, the Adhvaryu, going to the Gārhapatya, calls a cow thrice,[11] and when she comes, having bound a rope round her horns, he lets the calf suck,[12] and finally milks her into the milking-bowl.[13] In this very way, a she-goat is milked by the Prati-prasthātṛ.[14] Then the Adhvaryu pours the milk of the she-goat and the cow into the Mahāvīra pot containing the boiling clarified butter.[15] The hot milk, thus mixed and contained in the Mahāvīra pot, is called gharma, which later on is offered to the Aśvins.[16] Then the second Rauhiṇa cake is offered.[17] Lastly, the Pravargya is set out either by arranging its implements in the form of a human body or by throwing them in the midst of water.

---

1. कृष्णाजिनमस्यामास्तृणाति । 26. 2. 33.
2. तस्मिन्नभ्युपशये निदधाति । 26. 2. 34.
3. महावीरौ च । 26. 2. 35.
4. ······मुञ्जप्रलवान् द्विगुणानादीप्य प्रतिदिशं खरे करोति । 26.3. 3.
5. तेषु महावीरमाज्यवन्तम् ··· । 26. 3. 4.
6. धृष्टिभ्यां भस्मना परिकीर्याङ्गारैश्च विकङ्कतशकलैः परिश्रयति······ । 26. 3. 9.
7. धून्वन्तस्त्रिस्त्रिः परिक्रामन्ति पितृवद्देववच्च । 26. 4. 4.
8. अर्चिषि प्राप्ते सुवर्णशतमानं निधायाज्येन महावीरं परिषिञ्चति······ । 26. 4. 6.
9. रौहिणावधिश्रयति तूष्णीं ग्रामपिष्टानाम् । 26. 4. 7.
10. ······दक्षिणं रौहिणं जुहोति । 6. 4. 16.
11. ······ रज्जुसन्दानमादाय ··· गार्हपत्यं गच्छन् । 26. 5. 1.
12. ······गां पाशेन प्रतिमुच्य स्थूणायां बध्वा पूषासीति वत्समुत्सृजति । 26. 5. 3.
13. ········पिन्वने दोग्धि । 26. 5. 5,
14. एवं प्रतिप्रस्थाताऽजामयूखे तूष्णीम् । 26. 5. 8.
15. अजापयसाऽवसिच्य शान्ते गोः पयोऽवनयतीन्द्राश्विनेति । 26. 5. 16.
16. वषट्कृते जुहोति······ । 26. 6. 3.
17. रौहिणं जुहोति । 26. 6. 17.

General remarks :

The account of the sacrifices, as given in the fore-going pages, presents a clear picture of the sacrificial cult in ancient India. The origin and development of the sacrificial cult may be stated briefly like this: Men of ancient days, exposed to the ravages of Nature, sought the assistance of supernatural powers whom they regarded mighty and virtuous They prayed to earn the favour and good-will of those powers, i.e., gods. With the passage of time when men became settled, they added offering to prayer. Thus sacrifice came into existence as simple offering.

At the beginning, offering might have been simpler even than the Agnihotra. But as the time passed on, offering became elaborate and complicated. From small offering like Agnihotra, sacrifices involved large offerings as in the Darśa-pūrṇamāsa. But the offering-materials were purely vegeterian. Afterwards. were added meat and soma-juice in the hope that these would provide greater satisfaction and pleasure to the gods. Thus were introduced the animal and Soma sacrifices. In Soma sacrifices, besides the offerings of food and drink, cultural programmes such as instrumental and vocal music, chariot-racing, archery and dicing began to be staged for propitiating the gods.

Words like Atharvan, Āhuti, Uktha, Barhis, Mantra, Soma, Savana, Stoma and Hotṛ found in ancient religious treatises of Pārasīs, and partial resemblance of Agniṣṭoma to the Pārasīs' homa indicate the presence of sacrificial performance during the Indo-Iranian period. Later on, at the time of composition of Ṛg-vedic hymns, the institution of sacrifice attained a firm footing. Sacrificial references, in the mantras, to three fires[1], three pressings,[2] Hotṛ, Adhvaryu, Agnimindha, Grāva-grābha, Śaṁstṛ, Potṛ and Neṣṭṛ[3] bear testimony to this view. Moreover, the Yajamāna and the yūpa are referred to number of times.

---

1. आ वक्ष देवाँ इह विप्र यक्षि चो शन् होतर्निषदा योनिषु त्रिषु । Ṛg-veda. II. 36. 4.
अग्ने देवाँ इहा वह सादया योनिषु त्रिषु । Ibid. I. 15. 4.
यज्ञस्य केतुं प्रथमं पुरोहितमग्निं नरस्त्रिषधस्थे समीधिरे । Ibid. V. 11. 2.
2. अग्ने जुषस्व नो हविः पुरोडाशं जातवेदः । प्रातःसावे धियावसो । Ibid. III. 28. 1.
माध्यन्दिने सवने जातवेदः…… । Ibid. III. 28. 4.
अग्ने तृतीये सवने हि…… । Ibid. III. 28. 5.
3. होताध्वर्युरावया अग्निमिन्धो ग्रावग्राभ उत शंस्ता सुविप्रः । Ibid. I. 162. 5.
तवाग्ने होत्रं तव पोत्रमृत्वियं तव नेष्ट्रं त्वमग्निदृतायतः ।
तव प्रशास्त्रं त्वमध्वरीयसि…… ॥ Ibid. II. 1. 2.

When the Āryan people came down from the plain of seven rivers to the eastern plain of Yamunā and Gaṅgā, sacrifice became a well-established institution. The composition or compilation of the Sāma-veda and the Yajur-veda to fulfil the demand of performing the rituals methodically points to this conclusion. Afterwards as people flourished in the region of Yamunā and Gaṅgā, they elaborated and complicated the performance of sacrifices as is evidenced by contemporary literature i.e., the Brāhmaṇic treatises. Later on, in the Sūtra-period the ritualistic performance, adopted in different quarters, required more systematic and complete manuals to help the priests for easy execution of complicated sacrifices. Thus the Śrauta-sūtras were composed.

In this period sacrificial cult reached its climax. Various sacrifices were performed for obtaining cattle, rain, grains, strength, health, long-life, prosperity, fame, glory, village, victory in battle, male-offspring, kingdom, heaven etc. The Yajamāna maintained austerity by the observance of painful rules and regulations. He offered the main oblation and bore the expenses of the entire performance. The result of performance was his.

The Yajamāna required the assistance of priests in the sacrificial performances. The priests were expert and well-trained. Their number differed according to the nature of the sacrifice. For example, Agnihotra required a single priest whereas Soma sacrifices needed as many as sixteen or seventeen. The Hotṛ, Udgātṛ, Adhvaryu and Brahman were the four principal priests. The function of the Hotṛ was to recite the mantras of the Ṛg-veda and that of the Udgātṛ was to chant the Sāmans. The Adhvaryu performed the material part of the sacrifice and repeated the Yajuṣ formulae. He was the central figure. The fourth priest Brahman superintended the entire performance.

Considerable reverence was bestowed on the priests. Due to their intellectual supremacy, the priests dominated the society. They effected complication and elaboration of the sacrificial system and persuaded people to undertake various perfomances. They had faith in the efficacy of these performances to warrant the blessings of gods. Priests worked as the agents of both the Yajamāna and the gods. At the end of the performance, the Yajamāna used to give fees to the priests as the honoraria for their labour. They used to eat the remains of oblation from the gods' side as their reward.

On the whole, it is quite certain that during the Brāhmaṇa as well as the Sūtra period, sacrifice had become the centre of the social, religious and cultural life of the Indian people.

THE STYLE OF THE KŚS.

CONCEPT OF SŪTRA

THE MODE OF BEGINNING

THE NATURE OF THE SŪTRAS

OTHER FEATURES OF THE STYLE.

V : THE STYLE OF THE KŚS.

After giving an account of sacrifices (i. e., the subject-matter) of the Kātyāyana-śrauta-sūtra, it becomes legitimate to discuss the style of the same, so that its evaluation as a Sūtra-treatise may conveniently be done. The great importance, attached to this Śrauta-sūtra, is due not merely to its containing a very elaborate account of the sacrifices but also to presenting the same in a very advanced sūtra-style. So far as its language is concerned, it is nearer to classical Sanskrit, rarely employing Vedic usages.

Concept of sūtra :

At the outset, an acquaintance with the term 'sūtra', which forms the main point of discussion here, is necessary. According to the sūtra-writers, a sūtra is a concise expression in minimum letters, not indistinct, steadfast, universally applicable, free from expletives and faultless.[1] There is also a similar definition, according to which, "(The sūtras) should be concise, indicative of its purport, composed of few letters and words, and in every way meaningful."[2] Rājaśekhara has derived the word sūtra from √sūtra 'to encircle,'[3] because a sūtra encircles or includes many things within a short space, i e., expresses the maximum idea in the minimum space. The famous remark that "a grammarian, i e., a Sūtrakāra rejoices as much over the saving of half a short vowel as over the birth of a son",[4] indicates extreme brevity regarding the nature of the sūtras. Indeed, utmost brevity or economy and compression was strictly observed in the composition of the sūtras. It was the inevitable duty of the writer of the sūtras to state as much as possible in least possible words, i.e., in aphoristic style with the help of highly specialised terminology, caring little for clarity or intelligibility. The great Sūtrakāra Kātyāyana has presented this

---

1. अल्पाक्षरमसन्दिग्धं सारवद्विश्वतो मुखम् ।
   अस्तोभमनवद्यं च सूत्रं सूत्रकृतो विदुः ॥
   Vāyu-purāṇa, LIX. 142.
   Kāvya-mīmāṁsā, Chap. II.

2. लघूनि सूचितार्थानि स्वल्पाक्षरपदानि च ।
   सर्वतः सारभूतानि सूत्राण्याहुर्मनीषिणः ॥

3. सूत्रणात् सूत्रम् । Kāvya-mīmāṁsā, Chap. II.

4. अर्धमात्रालाघवेन पुत्रोत्सवं मन्यन्ते वैयाकरणाः । Paribhāṣendu-śekhara, 132.

type of style which will be discussed and exemplified in the following pages.

The mode of beginning :

The Kātyāyana-śrauta-sūtra begins in ideal as well as interesting way by discussing the eligibility of men for the ritualistic performances. The first sūtra which proposes to decide this eligibility[1] is the base for the following sūtras of the kaṇḍikā. The Sūtrakāra arrives at the conclusion of the said proposition through many sūtras laden with sound arguments, adopting the method of the pūrva and uttara pakṣas. In this process, he also eradicates the possible doubts of the readers. For example, he is aware of the fact that nobody would undertake such performances unless they bring about good result. That is why immediately after the first sūtra he composes the second one which declares about the fruitfulness of all the rites, for exhorting the readers or the performers[2]. Then he again tackles the main problem which is solved through many sūtras. Though the required brevity and economy has been strictly observed, still the sūtras are not very dry. They have flow in aphoristic style and are not so difficult to understand even in enigmatic form.

The nature of the sūtras :

When we come to consider the individual sūtras, we arrive at the conclusion that throughout the whole treatise they are, as far as possible, short and compressed, e.g.,

मुष्टौ चोत्तमे[3] ।

एवमग्नीषोमीयम्[4] ।

श्यायुषमिति यजमानो जपति[5] ।

अग्नीत्प्रक्षाल्य पात्रं खरे करोति[6] ।

हरति द्यावा क्षामेति[7] ।

This shortness or brevity reaches its culmination in the sūtras formed of only two or three syllables, e.g.,

यूपः[8] ।

त्रीन्वा[9] ।

ध्रुवः[10] ।

न वा[11] ।

तं च[12] ।

---

1. अथातोऽधिकारः । 1. 1. 1.
2. फलयुक्तानि कर्माणि । 1. 1. 2.

3. 1.7.11. 4. 2.3.21. 5. 5.2.16. 6. 10.6.25. 7. 16.5.4. 8. 1.7.15. 9. 2.3.31. 10. 3.5.12. 11. 4.12.2. 12. 4.13.17.

गृहेषु[1] ।

नेष्टा च[2] ।

देशाः[3] ।

The sūtras appear longer also owing either to the insertion of a mantra almost in its full form or to the enumeration of the objects of the same nature. In such cases they cross the limit of brevity and economy, e g.,

प्रक्षाल्य पात्रं नाभिमालभते–'या अप्स्वन्तर्देवतास्ता इदं शमयन्तु स्वाहाकृतं जठरमिन्द्रस्य गच्छ घसिना मे मा संपृक्था ऊर्ध्वं मे नाभेः सीदेन्द्रस्य त्वा जठरे सादयामि' इति[4] ।

'उलूखले मुसले यच्च शूर्पऽआशिश्लेष दृषदि यत्कपाले उत्प्रुषो विप्रुषः सञ्जुहोमि सत्याः सन्तु यजमानस्य कामाः स्वाहे' ति पिष्टलेपाञ्जुहोति[5] ।

दक्षिणेन द्वारं सोमक्रयणी तिष्ठत्यलक्षिताऽव्यङ्गाऽप्रवीताऽरज्जुबद्धा, बभ्रूः, पिङ्गला पिङ्गलाभावेऽरुणाऽरुणाभावे रोहिण्यश्येताक्षी[6] ।

यथासंख्यं दक्षिणा हिरण्यं शितिपृष्ठर्षभो धेनुरश्वः पृषञ्छ्येतोऽनड्वान्यमावभावेऽनुपूर्वजौ श्यामस्त्रिदक्षिणो रौद्रः शितिबाहुशितिवालयोरन्यतरः[7] ।

Apart from these, there are a few sūtras which resembling the prose pieces do not properly represent the sūtra-style, e.g.,

तेषां होमोऽग्ने वेर्होत्रं वेरध्वरमा पितरं वैश्वानरमवसे करिन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देवावश्विनौ मधु कशयाऽद्येमं यज्ञं यजमानाय मिमिक्षतमिन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव विष्णऽउर्वद्यास्मिन्यज्ञे यजमानायाधि विक्रमस्वेन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव सोम रेतोधा अद्यास्मिन्यज्ञं यजमानायैधीन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव सवितः सुसावित्रमद्यास्मिन्यज्ञे यजमानाय सुवस्वेन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव वितः सुधाताद्यास्मिन्यज्ञे यजमानायैधीन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देवग्रावाणो मधुमतीमद्यास्मिन्यज्ञे यजमानाय वाचं वदतेन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव्यनुमतेऽन्वद्येमं यज्ञं यजमानाय मन्यस्वेन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव्यदिते स्वादित्यमद्यास्मिन्यज्ञे यजमानायासुवस्वेन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव्य आपो नंनम्यध्वमद्यास्मिन्यज्ञे यजमानायेन्द्रायदेवेभ्यो जुहुता हविः स्वाहा, सदःसदः प्रजावानृभुर्जुषाग इन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव त्वष्टः सुरेतोधा अद्यास्मिन्यज्ञे यजमानायैधीन्द्राय देवेभ्यो जुहुता हविः स्वाहेति[8] ।

Although the Yajuṣ mantras in their pratīka form have been added either in the very beginning or in the middle or at the end of individual sūtras, yet their form is short:

'इषे त्वे' त्याज्यमधिश्रयत्यन्यः[9] ।

गृहीतसोमं परिमांऽग्न इति वाचयति[10] ।

दक्षिणं पाशमुत्तरे प्रतिमुच्योर्ध्वमुद्गूहति विष्णोर्वेष्प इति[11] ।

---

1. 6.1.3. 2. 11.1.26. 3. 26.7.8. 4. 2.2.18. 5. [illegible]8.1. 6. 7.6.12. 7. 15.3.16. 8. 2[illegible].3.1. 9. 2.5.17. 10. 7.9.1. 11. 2.7.2.

type of style which will be discussed and exemplified in the following pages.

The mode of beginning :

The Kātyāyana-śrauta-sūtra begins in ideal as well as interesting way by discussing the eligibility of men for the ritualistic performances. The first sūtra which proposes to decide this eligibility[1] is the base for the following sūtras of the kaṇḍikā. The Sūtrakāra arrives at the conclusion of the said proposition through many sūtras laden with sound arguments, adopting the method of the pūrva and uttara pakṣas. In this process, he also eradicates the possible doubts of the readers. For example, he is aware of the fact that nobody would undertake such performances unless they bring about good result. That is why immediately after the first sūtra he composes the second one which declares about the fruitfulness of all the rites, for exhorting the readers or the performers[2]. Then he again tackles the main problem which is solved through many sūtras. Though the required brevity and economy has been strictly observed, still the sūtras are not very dry. They have flow in aphoristic style and are not so difficult to understand even in enigmatic form.

The nature of the sūtras :

When we come to consider the individual sūtras, we arrive at the conclusion that throughout the whole treatise they are, as far as possible, short and compressed, e.g.,

मुष्टौ चोत्तमे[3] ।

एवमग्नीषोमीयम्[4] ।

त्र्यायुषमिति यजमानो जपति[5] ।

अग्नीत्प्रक्षाल्य पात्रं खरे करोति[6] ।

हरति द्यावा क्षामेति[7] ।

This shortness or brevity reaches its culmination in the sūtras formed of only two or three syllables, e.g.,

यूप:[8] ।

त्रीन्वा[9] ।

ध्रुव:[10] ।

न वा[11] ।

तं च[12] ।

---

1. अथातोऽधिकार: । 1. 1. 1.
2. फलयुक्तानि कर्माणि । 1. 1. 2.

3. 1.7.11. 4. 2.3.21. 5. 5.2.16. 6. 10.6.25. 7. 16.5.4. 8. 1.7.15. 9. 2.3.31. 10. 3.5.12. 11. 4.12.2. 12. 4.13.17.

गृहेषु[1] ।
नेष्टा च[2] ।
देशाः[3] ।

The sūtras appear longer also owing either to the insertion of a mantra almost in its full form or to the enumeration of the objects of the same nature. In such cases they cross the limit of brevity and economy, e g.,

प्रक्षाल्य पात्रं नाभिमालभते–'या अप्स्वन्तर्देवतास्ता इदं शमयन्तु स्वाहाकृतं जठरमिन्द्रस्य गच्छ घसिना मे मा संपृक्था ऊर्ध्वं मे नाभेः सीदेन्द्रस्य त्वा जठरे सादयामि' इति[4] ।

'उलूखले मुसले यच्च शूर्पऽआशिश्लेष दृषदि यत्कपाले उत्प्रुषो विप्रुषः सञ्जुहोमि सत्याः सन्तु यजमानस्य कामाः स्वाहे' ति पिष्टलेपाञ्जुहोति[5] ।

दक्षिणेन द्वारं सोमक्रयणी तिष्ठत्यलक्षिताऽव्यङ्गाऽप्रवीताऽरज्जुबद्धा, बभ्रूः, पिङ्गला पिङ्गलाभावेऽरुणाऽरुणाभावे रोहिण्यश्येताक्षी[6] ।

यथासंख्यं दक्षिणा हिरण्यं शितिपृष्ठर्षभो धेनुरश्वः पृषञ्छ्येतोऽनड्वान्यमावभावेऽनुपूर्वजौ श्यामस्त्रिदक्षिणो रौद्रः शितिबाहुशितिवालयोरन्यतरः[7] ।

Apart from these, there are a few sūtras which resembling the prose pieces do not properly represent the sūtra-style, e.g.,

तेषां होमोऽग्ने वेर्होत्रं वेरध्वरमा पितरं वैश्वानरमवसे करिन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देवावश्विनौ मधु कशयाऽद्येमं यज्ञं यजमानाय मिमिक्षतमिन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव विष्णऽउर्वद्यास्मिन्यज्ञे यजमानायाधि विक्रमस्वेन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव सोम रेतोधा अद्यास्मिन्यज्ञे यजमानायैधीन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव सवितः सुसावित्रमद्यास्मिन्यज्ञे यजमानाय सुवस्वेन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव वितः सुधाताद्यास्मिन्यज्ञे यजमानायैधीन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देवग्रावाणो मधुमतीमद्यास्मिन्यज्ञे यजमानाय वाचं वदतेन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव्यनुमतेऽन्वद्येमं यज्ञं यजमानाय मन्यस्वेन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव्यदिते स्वादित्यमद्यास्मिन्यज्ञे यजमानायासुवस्वेन्द्राय देवभ्यो जुहुता हविः स्वाहा, देव्य आपो नंनम्यध्वमद्यास्मिन्यज्ञे यजमानायेन्द्रायदेवेभ्यो जुहुता हविः स्वाहा, सदःसदः प्रजावानृभुर्जुषाग इन्द्राय देवेभ्यो जुहुता हविः स्वाहा, देव त्वष्टः सुरेतोधा अद्यास्मिन्यज्ञे यजमानायैधीन्द्राय देवेभ्यो जुहुता हविः स्वाहेति[8] ।

Although the Yajuṣ mantras in their pratīka form have been added either in the very beginning or in the middle or at the end of individual sūtras, yet their form is short:

'इषे त्वे' त्याज्यमधिश्रयत्यन्यः[9] ।
गृहीतसोमं परिमांऽग्न इति वाचयति[10] ।
दक्षिणं पाशमुत्तरे प्रतिमुच्योर्ध्वमुद्गूहति विष्णोर्वेष्प इति[11] ।

1. 6.1.3. 2. 11.1.26. 3. 26.7.8. 4. 2.2.18. 5. 8.1. 6. 7.6.12. 7. 15.3.16. 8. 23.3.1. 9. 2.5.17. 10. 7.9.1. 11. 2.7.2.

Sometimes, a sūtra seems to have two pratīkas of the mantras related to two acts; but the form is tolerable, e.g.,

ऊर्जस्त्वेत्याज्यमुद्वास्य पत्नीमवेक्षयत्यदब्धेनेति[1] ।
प्रियेण धाम्नेति हवींषि वेद्यां कृत्वा ध्रुवा असदन्निति सर्वाण्यालभते[2] ।

It has been the common practice of the authors of the Śrauta-sūtras to cite the mantras of the Saṁhitā of their own śākhā in pratīka form whereas those of other Saṁhitās or Brāhmaṇas belonging to different śākhās, almost in their full form. Hence in the Kātyāyana-śrauta-sūtra many mantras, quoted in their full form, account for their being taken from other Saṁhitās or Brāhmaṇas. This has caused the sūtras to be loose and longer, e.g.,

प्रक्षाल्य पात्रं नाभिमालभते—'या अप्स्वन्तर्देवतास्ता इदं शमयन्तु स्वाहाकृतं जठरमिन्द्रस्य गच्छ घसिना मे मा संपृक्था ऊर्ध्वं मे नाभेः सीदेन्द्रस्य त्वा जठरे सादयामि' इति[3] ।

ममाग्ने वर्चो विहवेष्वस्तु वयं त्वेन्धानास्तन्वं पुषेम । मह्यं नमन्तां प्रदिशश्चतस्रस्त्वयाऽ-ध्यक्षेण पृतना जयेमेत्याहवनीये समिधमादधाति[4] ।

वेदिं करिष्यन् षड्ढोतारं पञ्चगृहीतं मनसाऽनुद्रुत्य जुहोत्येकामाहुतिं पञ्च वा "द्यौष्पृष्ठमन्तरिक्षमात्माङ्गैर्यज्ञं पृथिवीं शरीरैर्वाचस्पतेऽच्छिद्रया वाचाऽच्छिद्रया जुह्वा दिवि देवा वृधं होत्रामैरयन्त्स्वाहे' ति[5]

The mantras quoted above are taken from the Śukla-yajur-veda of the Kāṇva-śākhā, Ṛg-veda and the Śatapatha-brāhmaṇa respectively. They have affected the actual sūtra-style. Apart from such cases there are numerous sūtras scattered in the text which, as a matter of fact, lack in the required brevity and compression, e.g.,

अन्तरेणापराग्नी गत्वा परेणाऽऽहवनीयं प्राङ्तिष्ठन्नग्निमीक्षमाणोऽप उपस्पृश्य व्रतमु-पैत्यग्ने व्रतपत इदमहमिति वा[6] ।

स्थितं प्राञ्चमभिषिञ्चति पुरोहितोऽध्वर्युर्वा पुरस्तात्पालाशेन प्रथमं पश्चादितरे, द्वितीयेन स्वस्तृतीयेन मित्र्यो राजन्यो, वैश्यश्चतुर्थेन सोमस्य त्वा द्युम्नेनेति प्रतिमन्त्रम्[7] ।

अनिष्ट्वाऽऽग्रयणेन नवस्याश्नीयाद् भुक्त्वा पतितस्य प्रतिगृह्य विद्विषाणयोर्वाऽयाज्यं याजयित्वाऽपि प्रतिगृह्योभयाद्वा यस्याग्निभिरन्यं याजयेयुर्यो वा यजेत वैश्वानरं निर्वपेत्[8] ।

On the other hand, there are several sūtras which due to the terse terminology and extreme compression have become very difficult to understand, e.g.,

तदङ्गमितरत् समभिव्याहार-प्रकरणाभ्याम्[9] ।
व्रते प्रसङ्गो न नियमशब्दात्[10] ।
अष्टावुपभृत्यल्पीयोऽनुयाजाश्चेत्[11] ।

---

1. 2.7.4. 2. 2.8.19. 3. 2.2.18. 4. 2.1.3. 5. 6.1.33. 6. 2.1.11. 7. 15.5.30. 8. 25.8.15. 9. 1.2.3. 10. 1.4.8. 11. 2.7.10.

यावत्सामिधेनि वेदेदमहं तावतिथेन वज्रेणेति[1] ।

प्रागक्षाद्दशचमसान्त्संवृन्तानधः प्रत्यगेकधनानयुग्मानुदहरणां[2]...।

ज्योतिष्टोमधर्मा एकाह-द्वादशाहयोस्तद्गुणदर्शनात्[3] ।

द्वादशाहधर्माः सत्रेषु तद्गुणदर्शनात्[4] ।

There are good many cases where we see that the extremely short sūtras giving details about a particular thing are arranged in an interesting style, e.g.,

इडान्तेऽपो गृह्णाति[5] ।

यूपमुत्तरेण नैमित्तिकीरसम्भवात्[6] ।

गत्वेतराः[7] ।

पृथक्पात्रेष्वौदुम्बरेषु[8] ।

सारस्वतीः[9] ।

अवगाह्यावगाढात्पशोः पुरुषाद्वा पूर्वापरा ऊर्मी[10] ।

स्यन्दमानाः[11] ।

प्रतिलोमाः[12] ।

अपयतीः[13] ।

नदीपतिं सूद्या[14] ।

काष्ठं वोच्छ्रितोढम्[15] ।

निवेष्याः[16]।

स्यन्दमानानां स्थावराः प्रत्यातपे[17] ।

अन्तरिक्षात्प्रतिगृह्यातपवर्ष्याः[18] ।

सरस्याः कूप्याः, प्रुष्वा, मधु गोरुल्व्या, पयो घृतम्[19] ।

In the above sūtras, seventeen types of water for sacred bath in the Rājasūya have been enumerated.

Similarly, the following may be noticed :

त्रिरूपं सर्वरूपं वा[20] ।

शीघ्रम्[21] ।

दक्षिणधुर्यसमम्[22] ।

साहस्रम्[23] ।

ललामम्[24] ।

कृत्तिकाञ्जि वा[25] ।

पूर्वकायकृष्णं शुक्लापरम्[26] ।

कृष्णसारङ्गं वा[27] ।

---

1. 3.1.9. 2. 9.2.22. 3 12.1.1. 4. 13.1.1. 5. 15.4.21. 6. 15.4.22. 7. 15.4.23. 8. 15.4.24. 9. 15.4.25. 10. 15.4.26. 11. 15.4.27. 12. 15.4.28. 13. 15.4.29. 14. 15.4.30. 15. 15.4.31. 16. 15.4.32. 17. 15.4.33. 18. 15.4 34. 19. 15.4.35. 20. 20.1.27. 21. 20.1.28. 22. 20.1.29. 23. 20.1.30. 24. 20.1.31. 25. 20.1.32. 26. 20.1.33 27. 20.1.34.

In these sūtras, the types of the horses for sacrifice have been described.

In the same way, the following deserve attention:

प्लाशुकानां सत्यप्रसवाय[1] ।
आशूनामग्नये गृहपतये[2] ।
श्यामाकः सोमाय वनस्पतये[3] ।
नैवारो बृहस्पतये वाचे[4] ।
हायनानामिन्द्राय ज्येष्ठाय[5] ।
रुद्राय पशुपतये[6] ।
नाम्बो मित्राय सत्याय[7] ।
वरुणाय धर्मपतय इति[8] ।

These eight sūtras mention eight oblations destined to the eight different deities.

Similarly, the following are interesting :

हौम्यं गवि सरौद्रम्[9] ।
उपसृष्टं वायव्यम्[10] ।
दुह्यमानमाश्विनम्[11] ।
दुग्धं सौम्यम्[12] ।
अधिश्रितं वारुणम्[13] ।
उदन्तं पौष्णम्[14] ।
विष्यन्दमानं मारुतम्[15] ।
बिन्दुमत्सारस्वतम्[16] ।
शान्तं मैत्रम्[17] ।
उद्वास्यमानं सवितुः[18] ।

The sūtras mention the different types of milk-oblation destined to different deities.

Apart from these, there are a few cases where dialogues have been presented through dry sūtras, e.g.,

स आह 'सोमविक्रयिन् क्रय्यस्ते सोमो राजा' इति[19] ।
क्रय्य इत्याह सोमविक्रयी[20] ।
तं वै ते क्रीणानीति[21] ।
क्रीणीहीत्याह सोमविक्रयी[22] ।
कलया ते क्रीणानीति[23] ।
भूयो वा अतः सोमोराजाऽर्हतीत्याह सोमविक्रयी[24] ।

---

1. 15.4.5. 2. 15.4.6. 3. 15.4.8. 4. 15.4.9. 5. 15.4.10. 6. 15.4.11. 7. 15.4.12. 8. 15.4.13 9. 25.2.3. 10. 25.2.4. 11. 25.2.5. 12. 25.2.6. 13. 25.2.7. 14. 25.2.8. 15. 25.2.9. 16. 25.2.10. 17. 25.2.11. 18. 25.2.12. 19. 7.8.2. 20. 7.8.3. 21. 7.8.4. 22. 7.8.5. 23. 7.8.6. 24. 7.8.7.

The following sūtras containing the summary of the Brahmodya are also good examples of the said style :

ब्रह्मा पृच्छति होतारं यूपमभितः कः स्विदेकाकीति[1] ।

सूर्य इति आचष्टे[2] ।

होता ब्रह्माणं 'का स्विदासीदिति'[3] ।

द्यौरिति प्रत्याह[4] ।

These instances show the typical characteristic of the sūtra-style.

The extreme elegance of the sūtra-style of the Kātyāyana-śrauta-sūtra can easily be evinced from the following sūtras which give the definition or the chief characteristics of the Yajña, Mantras, Sattras, Ahīnas and Homa with utmost brevity or economy of words :

द्रव्यं देवता त्यागः[5] ।

ऋचो यजूंषि सामानि निगदा मन्त्राः[6] ।

आसत उपयन्तीति सत्रलिङ्गं यजत इत्यहीनस्य[7] ।

उभयतोऽतिरात्रं सत्रमुपरिष्टादहीनस्य[8] ।

तिष्ठद्धोमा वषट्कारप्रदाना याज्या-पुरोऽनुवाक्यावन्तो यजतयः[9] ।

उपविष्टहोमाः स्वाहाकारप्रदाना जुहोतयः[10] ।

In each of these Sūtras, the Sūtrakāra has compressed long expressions in limited words.

Other features of the style :

So far about the nature of the sūtras. Now it is proper to throw light on other features characterising the style. The Sūtrakāra has adopted different modes for the beginning of the chapters :

अथैकाहाः[11] ।

अपराह्णे पिण्डपितृयज्ञश्चन्द्रादर्शनेऽमावास्यायाम्[12] ।

वाजपेयः शरद्यवैश्यस्य[13] ।

राज्ञोऽश्वमेधः सर्वकामस्य[14] ।

अग्निः सोमाङ्गं तद्गुणाव्यतिषङ्गात्[15] ।

As is evident from the above examples, the first sūtras of the chapters either give merely the name of the ritual or mention the time and the caste or define the ritual concerned. Thus there is no uniformity in the beginning of the chapters.

Similarly the required uniformity is lacking in the concluding sūtras of the chapters. The last two or three words of the last sūtras are repeated in some chapters whereas in others they are not done so, e.g.,

---

1. 20.5.20. 2. 20.5.21. 3. 20.5.22. 4. 20.5.23. 5. 1.2.2. 6. 1.3.1. 7. 12.1.5. 8. 12.1.6. 9. 1.2.6. 10. 1.2.7. 11. 22.1.1. 12. 4.1.1. 13. 14.1.1. 14. 20.1.1. 15. 16.1.1.

अत्र वा व्रतोपायनमत्र वा व्रतोपायनम्[1] ।
पूर्णपात्रो दक्षिणा वरो वा वरो वा[2] ।
whereas
उपवसथे नियमः[3] ।
उदपात्रमुपनिनयन्त्येके[4] ।

Although brevity and economy has been observed by the Sūtrakāra, yet, at times, for the sake of clarification or simplification he seems to compose superfluous sūtras, e.g.,
यजति जुहोतीनां को विशेषः[5] ।

The Sūtrakāra could have easily differentiated Yāga and Homa even without the insertion of this sūtra.

At times, the author is so diffused that he explains the difficult word of a sūtra in some subsequent ones:
तार्प्यं परिधापयति[6] ।
क्षौमम्[7] ।
त्रिपाणं वा[8] ।
घृतोन्नमेके[9] ।
यज्ञरूपस्यूतम्[10] ।

Here the last four sūtras give various senses of the vague term 'tārpya'. Strictly speaking, this is not usual on the part of a Sūtrakāra to give the meaning of difficult words.

Similarly the words ratha-vāhana[11], samāna-jana[12], jyeṣṭha,[13] tri-kadruka,[14] Viṣṇu-krama.[15] etc. have been explained in different contexts. One of the fine examples can be seen in the following sūtras where the Sūtrak´ra has added sūtras to remove doubt:

कुम्भेऽद्रि वृत्वां दक्षिणस्यां वेदिश्रोणौ प्राङ् तिष्ठन्दक्षिणाऽस्यति 'यं द्विष्म' इति[16] ।
अभिन्ने भेत्तवै ब्रूयात्[17] ।
कुम्भे भेदनं सामर्थ्यात्[18] ।
अश्मनि वाऽर्थवादात्[19] ।
वाच्यत्वाच्च[20] ।

---

1. 2.8.21. 2. 6.10.34. 3. 4.15.35. 4. 7.9.31. 5. 1.2.5. 6. 15.5.7. 7. 15.5.8. 8. 15.5.9. 9. 15.5.10. 10. 15.5.11.
11. अनस्तत्कर्म । 15.6.28
12. वैश्यो जनो राजन्यः समानजनः श्रुतेः । 22.1.29.
13. अपेतप्रजनना स्थविरास्तदाख्या । 22.4.7.
14. ज्योतिर्गौरायुरीति त्रिकद्रुकाः । 24.1.9.
15. रुक्मप्रतिमोचनादि प्राग्वात्सप्राद्विष्णुक्रमाः । 16.5.6.
16. 18.2.4. 17. 18.2.5. 18. 18.2.6. 19. 18.2.7. 20. 18.2.8.

Here the question might have arisen whether the jar should be broken or the piece of stone. Therefore in the last three sūtras the Sūtrakāra has specified the thing to be broken.

Despite these cases, the Sūtrakāra very often gives the views of the teachers of other śākhās, either in favour of or against his own view. Moreover, he himself has allowed options in certain acts. Although this practice shows his liberality as well as his vast learning, yet to some extent it tends to striking superfluity and is opposed to the principle of brevity, e.g.,

होत्तरित्ति चैके[1] ।

अष्टाभिरेके दशभिर्वा[2] ।

एके दक्षिणतश्चित्ये वा[3] ।

त्रिशतं वर्षाणि दर्शपूर्णमासाभ्यां यजेत[4] ।

अग्निहोत्रमेव वा जुहुयात्[5] ।

In the first three sūtras, the word 'eke' has been used for the followers of other śākhās. In the last two sūtras, option has been enjoined by the Sūtrakāra himself. Moreover the views of the ācāryas like Vātsya,[6] Bhāradvāja,[7] Kārṣṇājini,[8] Laugākṣi,[9] Jātukarṇya,[10] Kāśakṛtsni,[11] and Vādari[12] have also been referred to.

The sūtras are often in the form of Indian syllogism indicated in the sentence: पर्वतो वह्निमान् धूमात्. They contain one noun in the oblative case, generally at the end, to indicate the reason or cause (hetu), e.g.,

दर्शपूर्णमासधर्मा इष्टि-पशुषु, सामर्थ्यात[13] ।

अग्निः सोमाङ्गं तद्गुणव्यतिषङ्गात[14] ।

Further, the Sūtrakāra has supplied the reason or cause in popular terms in support of his own view-point, e.g., श्रुतेः,[15] दर्शनात्,[16] चोदितत्वात्,[17] अचोदितत्वात्,[18] अश्रुतेः,[19] श्रुतिसामर्थ्यात्,[20] प्रत्यक्षात[21] समभिव्याहारात्,[22] लोकप्रत्ययात्[23] etc.

---

1. 3.1.2. 2. 17.7.2. 3. 18.5.14. 4. 4.2.47. 5. 4.2.49.

6. नाभावादिति वात्स्यः । 1.1.11.

7. शास्त्रसंभवादिति भारद्वाजः । 1.6.21.

8. कुलसत्रमिति कार्ष्णाजिनिः । 1.6.23.

9. साभ्युत्थानमिति लौगाक्षिः । 1.6.24.

10. न व्यवेते जातूकर्ण्यः । 4.1.26.

11. सद्यस्त्वं काशकृत्स्नः । 4.3.17.

12. अनुवादः पूर्वस्येति वात्स्यवादरी । 4.3.18.

13. 4.3.2. 14. 16.1.1. 15. [illegible].1.6. 16. 1.1.8. 17. 1.8.[illegible]. 18. 1.6.3. 19. 1.8.12. 20. 1.6.26. 21. 1.8.13. 22. 4.1.30. 23. 13.1.9.

Thus, the Śrauta-sūtra exhibits condensed expression and refined sūtra-style. The descriptions of the rituals are systematic, proportionate and elaborate. Facts are correlated, each topic and each sūtra stand as an integral part of the whole text and are arranged in a logical succession, unfolding step by step certain basic conclusions. The scattered and the unsystematic matters of the Śatapatha-brāhmaṇa are knit into unity. This is indeed a contribution.

The language of the sūtras is excessively concise and remarkably terse. The Sūtrakāra avoids all possible repetitions, using only the words or syllables that are absolutely necessary. Although he has used the conventional terminology and enigmatical phraseology yet he is equally cautious of clarity in expression. The omission of the subject or predicate in a sentence is very common. The uniformity in style for giving the methodical account of the rituals is rarely disturbed. Thus, on the whole, the Kātyāyana-śrauta-sūtra is evidently an excellent sūtra-treatise.

SOCIETY AND CULTURE AS DEPICTED IN THE KŚS.

BRĀHMAṆA
KṢATRIYA
VAIŚYA
ŚŪDRA
MIXED CASTES
SUB-CASTES
ĀŚRAMAS
MARRIAGE
WOMEN
SOCIAL FORMATIONS
FOOD AND DRINK
DRESS AND ORNAMENTS
FURNITURE
INSTRUMENTS AND WEAPONS
CONVEYANCES
GAMES AND AMUSEMENTS
AGRICULTURE
EXCHANGE AND BARTER
MEASURES AND WEIGHTS
EDUCATION AND LEARNING
MUSIC
ARTS AND CRAFTS
RELIGION

VI : SOCIETY AND CULTURE AS DEPICTED IN THE KŚS.

It is an admitted fact that literature is the mirror of society and culture. The literary man produces his work in accordance with the demands as well as the prevalent practices and customs of the society. He cannot ignore these things because of their natural and inevitable effect. Therefore the reflection of the society and culture can be met clearly in the contemporary literature.

The vast and varied Vedic literature, consisting of Saṁhitās, Brāhmaṇas, Āraṇyakas, Upaniṣads and Sūtra treatises, is a great source of the history of the ancient people of India. The Sūtra treatises, produced at the final stage of the Vedic period, particularly the texts of the Kalpa-sūtras even in their aphoristic style, present clear picture of the society and culture of that age. The following pages are concerned with the society and culture as depicted in the Kātyāyana-śrauta-sūtra, a very popular treatise of the Vedic rituals.

The subject-matter of this treatise informs that social life was dominated by the performance of religious acts, i.e., the Vedic rituals. The social structure was, however, founded on Varṇā'śrama-dharma. According to this system, the society was divided into four castes : Brāhmaṇa, Kṣatriya or Rājanya, Vaiśya and Śūdra. But only the first three were permitted to perform the ritualistic acts[1]. The Śūdras were explicitly prohibited[2].

Brāhmaṇa :

Among the four castes, the Brāhmaṇa always enjoyed supremacy. The person of this caste only was ordained to act as the priest in the sacrifice[3]. Moreover, he only was permitted to perform the sacrificial sessions, i.e. Sattras[4]. He was keenly desirous of higher knowledge[5]. He lived restrained and regulated life and it was obligatory for him to be an expert in ritualistic matters. Failing in such knowledge, he was deprived of his property.[6] He was found adept in poetical compositions

---

1. ब्राह्मण-राजन्य-वैश्यानां श्रुतेः । 1. 1. 6.
2. अङ्गहीनाऽश्रोत्रियषण्ढशूद्रवर्जम् । 1. 1. 5.
3. ब्राह्मणा ऋत्विजो भक्षप्रतिषेधादितरयोः । 1. 2. 8.
4. सत्राणि ब्राह्मणानामृत्विक्श्रुतेः । 1. 6. 13.
5. वसन्तो ब्राह्मण-ब्रह्मवर्चसकामयोः । 4. 7. 5.
6. ब्राह्मणोऽश्वमेधेऽविद्वान् वृत्तिः स वः । 20. 2. 14.

as well as musical performances[1]. Thus he was considered superior in knowledge and wisdom to men of other castes.

Kṣatriya :

The Kṣatriya or Rājanya was second in status, among the four castes. Sometimes he was treated equal in status to the Brāhmaṇa also[2]. The formation of this class was mainly to protect and administer the country. A consecrated Kṣatriya was called Rājan, the king of the country[3]. Sometimes the term 'Rājan' was used for the whole Kṣatriya class. The throwing of arrows[4], the giving of a special type of sword in fee[5], and wearing of armour[6] by a Kṣatriya, even in ritualistic procedure, indicate his fighting nature.

Vaiśya :

The Vaiśya came third in position. The economic development of the country depended upon him. He usually desired for progeny and cattle and was sometimes associated with the Rathakāra, a mixed caste of the time[7].

Śūdra :

The Śūdra, belonging to a serving class, was held in the lowest status. He was neither allowed to wear the sacred thread nor to study the Vedas. In the Soma sacrifice, a consecrated man was prohibited to have contact and talk with him. Thus at times he was untouchable also.

Mixed castes :

The Rathakāra was the name of a mixed caste, having a separate entity from the above mentioned four castes. He was the offspring of a Māhiṣya (man) and Karaṇī (woman), the former of whom was born of a Kṣatriya and a Vaiśyā whereas the latter of a Vaiśya and a Śūdrā.[8] He was lower than the Vaiśya and higher than the Śūdra in status. Therefore, he was permitted only to establish the sacred fires.[9] He

---

1. प्रयाजेषु दक्षिणतो ब्राह्मणो यजमानस्य यज्ञदानयुक्ताः स्वयंकृतास्तिस्रो गाथा गायत्युत्तरमन्द्रायाम् । 20. 2. 7.
2. वाजपेयः शरद्यवैश्यस्य । 14. 1. 1.
   ब्राह्मणराजन्ययोः । 21. 1. 2.
3. राज्ञोऽश्वमेधः सर्वकामस्य । 20. 1. 1.
4. क्षत्रियः सप्तदशेषुप्रव्याधानस्यति तीर्थादुदीचः । 14. 3. 16.
5. असिर्नखरः । 15. 3. 17.
6. मर्माणि ते इति कवचं प्रयच्छति । 13. 3. 13.
7. वर्षाः प्रजा-पशुकाम-वैश्य-रथकृताम् । 4. 7. 7.
8. माहिष्येण करण्यान्तु रथकारः प्रजायते । Yājnavalkya-smṛti, 1.42.
9. रथकारस्याधाने । 1. 1. 9.

could not perform the Vedic rituals. The Āyogava is referred to as another mixed caste[1]. He was born of a Śūdra and a Vaiśyā and treated like the fourth class.

Sub-castes :

These generally belonged to the Śūdra-class. According to their respective duties, they were given certain names. The Niṣāda belonged to the wild aboriginal tribe.[2] The Nāpita was for the cutting and shaving of hair and the nails.[3] The persons who acted as the charioteers were called the Sūtas.[4]

Āśramas :

Just as the whole group of men was divided into four main castes, the entire life of each individual was divided into four stages (Āśramas): Brahmacarya, Gārhasthya, Vānaprastha and Sannyāsa. In the first stage a man was called Brahmacārin and was exclusively engaged in study near a teacher.[5] During this period he had to observe strict celebacy. He who deviated from the path of celebacy was called Avakīrṇin.[6] After the completion of his study, a Brahmacārin returned home and entered the second stage of life. This was the most important period because in this he had to make for economic development as well as to perform Vedic rituals for happiness here and hereafter. In this very period he married and produced children and thus formed his family. He was called gṛhapati,[7] i.e., the lord of the house.

Marriage :

By the institution of marriage, a man and a woman were tied to a bond after which the second stage of life began. The existence of the aforesaid mixed castes indicates that inter-caste marriage of anuloma type was in vogue. Generally a man was entitled to have only one wife. But a king could have four wives namely, mahiṣī, vāvātā, parivṛktā and pālāgalī.[8]

---

1. आयोगवमाह श्वानं चतुरक्षमभिमन्यस्वेति । 20. 1. 36.
2. निषादस्थपतिर्गावेधुकेऽधिकृतः । 1. 1. 12.
3. नापित उत्तरत उपतिष्ठति नखानि निकृन्तति . . . । 7. 2. 6.
   तेन केशश्मश्रु वपति । 7. 2. 13.
4. वरुण: सूतस्य । 15. 3. 7.
5. अध्वर्योश्च तूष्णीं ब्रह्मचार्यन्तेवासी वा वाचनाय । 14. 3. 19.
6. वाऽवकीर्णिनो गर्दभेज्या । 1. 1. 13.
7. गृहपतिर्याजमानमयुक्तत्वात् । 12. 1. 9.
8. पत्न्यश्चायन्त्यल[illegible] निष्कृण्यो महिषी, वावाता परिवृक्ता पालागली . . . । 20. 1. 12.

Women :

The position of women in the society was satisfactory. The unmarried daughter was called kumārī who seemed sometimes desirous of a husband or love.[1] But after marriage she was called patnī. She was permitted to perform the Vedic rituals with her husband only.[2] In some rituals, her presence or active participation was inevitable.[3] Even she got shaved with her husband in certain rites.[4] She was expert in instrumental and vocal music.[5] Sometimes she performed cruel acts during the sacrifice. For example, in the Horse-sacrifice the three wives of the king had to pierce the body of the victim with the needles of different metals.[6] The various scattered references found in this text indicate that women, in large number, were employed for royal families. They were called dāsī[7] vṛṣalī[8] etc These maid servants sometimes were given to the priests as sacrificial fees[9] They must have been the victims of many social injustices. There were also some helpless women who courted prostitution to feed themselves. These corrupted women used to contact shamelessly different men for sexual purposes and were therefore called pūṁś-calū.[10]

Social formation :

The family (kula) was the basic unit of the society. It was formed generally by the husband and the wife with their children. The father was the head of the family. He had to manage the external affairs, whereas his wife was in charge of the internal affairs. The village (grāma) was formed by many such families. The leader of the village was called grāmaṇī.[11] The term jana-pada most probably indicated the province.[12] The name of the western province was

---

1. कुमार्यश्चोत्तरेणोभयत्र पतिकामा भगकामा वा । 5. 10. 15.
2. स्त्री चाऽविशेषात् । दर्शनाच्च । 1. 1. 7-8.
3. पूर्वेण प्रविशति, दक्षिणेन पत्नी । 4. 7. 18.
4. पत्न्यश्च । 13. 4. 6.
5. गोधावीणाकाः काण्डवीणाश्च पत्न्यो वादयन्ति । उप गायन्ति । 13.3.21-22.
6. तिस्रः पत्न्योऽसिपथान्कल्पयन्त्यश्वस्य सूचीभिः . . . । 20. 7. 1.
7. उदकुम्भाञ्छिरःसु कृत्वा मार्जालीयं दास्यः परियन्ति । 13. 3. 24.
8. सप्तदश वृषल्यो निष्ककण्ठ्यः । 14. 2. 30.
9. उदवसानीयान्ते भार्या ददाति यथासंवादं सानुचरीः । 20. 8. 24.
10. पूंश्चलूब्रह्मचारिणावन्योऽन्यमाक्रोशतः । 13. 3. 8.
11. राजा राजभ्राता सूतस्थपत्योरन्यतरो ग्रामणीः . . . । 15. 7. 12.
12. ययद्रव्ये जनपदे यजेत तेषां मनोत्साहं दद्यात् । 22. 2. 22.

apara-jana.[1] The whole country was divided into two main parts, eastern (prācya)[2] and northern (udīcya).[3]

Food and Drink :

There is plenty of material available in the sūtras of this text on the food and drink of the society. Brīhi and yava (rice and barley),[4] godhūma (wheat),[5] gavedhuka (wild wheat),[6] kṛṣṇa-brīhi,[7] hāyana,[8] āśu (a type of rice),[9] nāmba (another type of rice),[10] nīvāra (wild grain),[11] upavāka (grain without husk but similar in form to barley),[12] śyāmāka,[13] taṇḍula,[14] māṣa and tila,[15] and jartila[16] are referred to in the sūtras. Different types of food were prepared from these grains. The term pakvānna[17] indicated cooked food. Odana (prepared by boiling rice in the water),[18] yavāgū (sour-gruel generally made from rice),[19] caru (boiled barley or rice),[20] apūpa (sweet cakes of rice or barley),[21] saktu (a preparation by the grainding of the fried barley or rice),[22] mantha (a kind of groat made from fried rice or barley),[23] dhānā (fried barley or rice)[24] and lāja (parched grain)[25] were popular types of cooked food.

---

1. आजानेयानपरजने । 22. 2. 23.
2. प्राच्येषु हस्तिन: ।22. 2. 24.
3. अश्वतरी-रथानुदीच्येषु । 22. 2. 25.
4. व्रीहीन्यवान्वा हविषि । 1. 9. 1.
5. उत्कीर्णसमाग्रो गोधूमचषाल: । 14. 1. 22.
6. . . . गवेधुकासक्तून् . . . । 18. 1. 1.
7. नैऋत: परिवृत्यै कृष्णव्रीहीणाम् . . . । 15. 3. 14.
8. हायनानामिन्द्राय... । 15. 4. 10.
9. आशूनामग्नये... । 15. 4. 6.
10. नाम्बो मित्राय सत्याय । 15. 4. 12.
11. माध्यन्दिनीयै: सह नैवार . . . । 14. 2. 26.
12. उपवाक-वदरचूर्णानि च . . . । 19. 2. 20.
13. सौम्य: श्यामाकचरुरारण्यस्य । 4. 6. 17.
14. सारतण्डुलमपूर्ण श्रपयित्वा... । 4. 1. 6.
15. मध्यौदन-तिल-माषाश्च । 10. 2. 11.
16. . . . जर्त्तिलमिश्रान् . . . । 18. 1. 1.
17. पक्वान्नं च सर्वेषु । 20. 2. 15.
18. . . . पञ्चशरावमोदनं निर्वपेत् . . . । 12. 2. 12.
19. यवाग्वा ग्रामकामस्य । 4. 15. 21.
20. बार्हस्पत्यश्चरु: पुरोहितस्य । 15. 3. 4.
21. व्रीह्यपूपमर्कपलाशयो: . . . । 4. 11. 8.
22. सक्तुभि: श्रीणाति . . . । 9. 6. 13.
23. पितृभ्योऽग्निष्वात्तेभ्यो मन्थ: । 5. 8. 12.
24. पितृभ्यो बर्हि[illegible] धानाः । 5. 8. 11.
25. . . . तोक्मानामूर्णाभिर्लाजानां सूत्रै: . . . । 19. 1. 18.

Milk and its products formed important items of daily food. Dadhi[1], navanīta[2], ghṛta[3], sarpis[4] and ājya are commonly referred to in this text. Madhu[5] (honey) and madhuparka[6] (mixture of curd, ghee and honey) were also taken on some occasions. The vegetables, fruits and herbs, obtained either from the forest or from agricultural farms, were the auxiliary articles of food[7]. Kuvala, karkandhu and vadara, which were different types of the same jujube fruit, are referred to here[8].

Meat was the most important non-vegetarian diet. This was obtained by the killing of animals, either domestic or wild, for ritualistic or hunting purposes. Generally the meat of the victim, killed in the sacrifice, was very popular.

Soma, a kind of liquor, extracted from a particular plant found in ancient India, was a popular drink throughout the whole Vedic period. Generally people used to drink it on auspicious occasions. Surā was another popular drink taken even on ordinary occasions. It was prepared from cooked grains.

Dress and Ornaments :

Various methods and styles were adopted by people for self-decoration which is an inborn habit of human beings. The use of cotton, woollen and silken garments was in vogue. The term 'vāsa' indicated dress in general. The silken garment was considered pure. The skin of black antelope was also used to cover the body. For covering the head, turban was tied.[9] The term pāṇḍva, referred to in this text, meant a red blanket[10]. A very particular type of cloth was prepared from the hair of the sheep for ritualistic purposes[11]. The term adhīvāsa indicated a garment which covered all the upper part of the body[12]. The word tārpya had dubious sense[13]. According to some, it was a silken

---

1. दघ्नः सङ्घातात् । 4. 3. 12.
2. शालां पूर्वेण तिष्ठन्नभ्यङ्क्ते कुशेषु नवनीतेन . . . । 7. 2. 30.
3. घृतस्य यजेत्याह घृतशब्द उपांशु । 10. 6. 10.
4. यूपाञ्जने च सर्पिः । 2. 8. 8.
5. मधोः प्राशनं घृतस्य वा । 12. 3. 20.
6. . . . मधुपर्को वर्षाघृतं वा वासः । 4. 6. 19.
7. वृक्षाऽऽरण्यौषधीनामश्नीयाद्वा । 2. 1. 14.
8. कुवल-कर्कन्धु-वदरचूर्णानि चावपति । 15. 10. 10.
9. . . . उष्णीषं संवेष्ट्य . . . । 15. 5. 13.
10. पाण्ड्वं च निवस्ते । 15. 5. 12.
11. दामतूषाणि वलूकान्तानि द्विचूडान्याविकानि वासांसि . . . । 22. 4. 22.
12. अधीवासं प्रतिमुच्य . . . । 15. 5. 13.
13. तार्प्यं परिधापयति । 15. 5. 7.

garment[1]. Some others take it to bea bark-garment.[2] Many others say that it was cloth annointed with ghee[3]. The cloth woven with black threads was named kadru[4]. The clothes, made of Kuśa grass, were used generally in the religious ceremonies. Caṇḍātaka was a popular kuśa dress.[5] The ascetics used to wear the animals' hide.

Various types of ornament were used for adorning the body. Among them, niṣka was a peculiar type of necklace made of gold. Men and women both used to wear it.[6] Rukma was another popular golden ornament.[7] The sacricer and his wife decorated themselves with golden garlands.[8] The ear-rings were also popular. The decorating of horses and chariot with golden ornaments indicates that the use of beautiful and costly ornaments was very popular in that society[9].

Apart from the various types of dresses and ornaments described above, there were some other minor objects used to make the human body beautiful and attractive. The garlands of fragrant and beautiful flowers were worn on auspicious occasions. Traikakuda obtained from Trikakuda mountain was used for anointing the eyes[10]. Sometimes sword, bow, armour etc. were used only to adorn the body.

Furniture :

Many types of seats made of wood, grass and metal were introduced in the society. Bṛsī, whose height was of one prādeśa, was a cheap seat made of grass.[11] Various types of mat were prepared for spreading on the bare ground. One of them was made from the branches of the Vetasa also.[12] Preṅkha,[13] phalaka[14] and āsandī[15] were generally prepared from the wood of udumbara tree. In the context

1. क्षौमम् । 15. 5. 8.
2. त्रिपाणं वा । 15. 5. 9.
3. घृतोन्नमेके । 15. 5. 10.
4. वासः कृष्णशं कद्रुः । 22. 4. 14.
5. नेष्टा पत्नीमानेष्यन् कौशं वासः परिधापयति चण्डातकं दहरं वा । 14. 5. 3.
6. निष्कं प्रतिमुञ्चन्वाचयति... । 20. 1. 9.
7. रुक्ममधः पदं कुरुते... । 15. 5. 26.
8. सुत्यादौ हिरण्यस्रजोऽपि नह्यन्तेऽधिकृता यजमानः पत्नी च । 14. 1. 23.
9. अश्वाः सौवर्णालङ्कारा: । रथश्च । 20. 5. 12-13.
10. वृत्रस्येत्यक्ष्यावनक्ति त्रैककुदाञ्जनेन । 7. 2. 31.
11. बृसीषूपविशन्ति । 13. 3. 1.
12. वेतसकटेनाधोऽश्वं . . . । 20 2. 2.
13. प्रेङ्खं होता । 13. 3. 2.
14. फलकेऽध्वर्युः प्रतिगृणाति । 13. 3. 3.
15. उद्गाताऽऽसन्द्यां प्रादेशपाद्यायाम् । 13. 3. 4.

of the Horse-sacrifice, kūrca, phalaka and kaśipu are referred to as golden seats.[1] Similarly many types of pots and utensils made of clay, wood and metal were used in daily life.

Instruments and Weapons :

Various instruments and weapons were used in that society. Sword was a common weapon made of gold or copper or iron[2]. Śāsa represented a peculiar type of sword similar to the kaṭṭārikā[3]. The razor was an instrument of the barbers to shave hair[4]. Needles were made of copper or silver or gold.[5] The axe (paraśu) was used for cutting the tree[6]. The soil was dug with the shovel (abhri).[7] The bow and the arrow were also popular.[8] The armour, quiver, sticks etc. were also used.[9]

Conveyances :

References to vehicles and load-bearing animals in different sūtras indicate that the means of transport was satisfactorily developed in that age. Even they were used formally in the ritualistic performances. Among them, the chariot was the most important vehicle, genrally used in rich families. The number of the horses to be yoked was different according to the size of it. The mare was also yoked to it.[10] The person who yoked the chariot was called Saṅgrahītṛ.[11] The ratha-vāhaṇa was a type of big cart upon which sometimes the chariot was placed.[12] The cart called śakaṭa or anasa was driven by the bullocks and used by the common people. Sometimes, the cows were also yoked to it and were therefore called vahinī.[13] The big cart was called mahānasa.[14]

---

1. दक्षिणतो वेदेर्हिरण्मयेषूपविशन्ति । 20. 2. 18.
   अध्वर्युयजमानौ कूर्चयोः । 20. 2. 19.
   फलकयोर्वा । 20. 2. 20.
   होतृब्रह्मोद्गातारः कशिपुषु । 20. 2. 21.
२. सौवर्णासिरश्वः । लौहाः पर्यङ्ग्याणाम् । आयसा इतरेषम् । 20. 7. 3-5.
3. दशेध्म प्रयाजानाह शासमाहरेति । 6. 4. 9.
4. क्षुरेण चाभिनिधाय । 7. 2. 9.
5. ... सूचीभिर्लौहराजतसौवर्णीभिः ... । 20. 7. 1.
6. ... 'स्वधित' इति परशुना प्रहरति । 6. 1. 12.
7. अभ्र्यादि करोत्यवटवदापरिलेखनात् । 8. 5. 1.
8. धनुः प्रयच्छति ... । ... तिस्रइषूः प्रयच्छति... । 15. 5. 19-20.
9. ... कवचि-, निषङ्गि- कलापि- दण्डिनो यथासङ्ख्यम् । 20. 2. 11.
10. नपुंसको दक्षिणा रथवाही वडवा वा । 15. 10. 18.
11. आश्विनः संग्रहीतुः । 15. 3. 10.
12. विमुच्य यन्तृकं रथवाहणे करोति । अनस्तत्कर्म । 15. 6. 27-28.
13. वहिनीदध्यैन्द्रम् । 15. 1. 27.
14. हस्तिवह्यकमहानसानाम् । 14. 2. 31.

Apart from these vehicles, various animals were used for carrying loads from one place to another. The horses and the elephants were used for riding, generally in the rich families. The bullocks mostly bore the load. The ass was another load-bearing animal. Sometimes the cows and the mares were also employed for the purpose.

Games and Amusements :

Dice or gambling was the popular game of the people. This was staged even in some of the ritualistic performances. Dyūta was the common term used for it.[1] The five Akṣas, i.e., the nuts of a large tree called Vibhītaka, were used in this.[2] The thrower of the Akṣa was called Akṣāvāpa[3] and the place of throwing Akṣāvapaṇa[4]. The chariot-race, in which the people used to drive their chariots to the destined place with the idea of keen competition, was also a favourite game.[5] Archery was practised for light recreation.[6] Music (which will be treated later on) was also the main item of daily recreation.

Agriculture :

Agriculture was the main source of livelihood. There were cultivated as well as uncultivated lands. The plough (sīra) was the implement for tilling the land. Mostly it was made of Udumbara wood[7]. Six or twelve or twenty-four bullocks were yoked to it. The land was fertile (urvara) as well as barren (ūṣara)[8]. The rain on the proper time for the sake of agriculture was highly desired. Among the agricultural produce brīhi, mahābrīhi, yava, hāyana, nīvāra, śyāmāka, māṣa, mudga, tila, godhūma, āśu, nāmba etc. (mentioned previously in connection with food) were common.

Exchange and Barter :

Usually the cow was the medium for fixing the price of the animals[9]. The niṣka, a golden ornament of fixed weight, was the popular medium of exchange. The term 'Kalā' indicated the one-sixteenth part of the price of the cow. Generally the things of daily use and the domesticated animals were received through the barter system.

1. द्यूतान्ते वा । 15. 6. 2.
2. . . . पञ्चाक्षान् पाणावाधाय . . । 15. 7. 5.
3. रौद्रो यजमानस्याक्षावाप . . । 15. 3. 12.
4. वालदामबद्धमक्षावपणम् । 15. 3. 18.
5. आजिं शीघ्रं यन्ति । 14. 3. 21.
6. क्षत्रियः सप्तदशेषुप्रव्याधानस्यति तीर्थादुदीचः । 14. 3. 16.
7. . . . सीरं युनक्त्यौदुम्बरम् । 17. 2. 7.
8. वेदिरुर्वरा । ऊषर उद्धवणे समे वा । 22. 3. 40, 21. 3. 16.
9. साहस्रम् । 20. 1. 30.

Measures and Weights :

The mediums for measuring and weighing were undeveloped. Bāhu-mātra,[1] śamyā-mātra,[2] yajamāna-mātra,[3] iṣu-mātra,[4] pāda-mātra,[5] skandha-mātra,[6] aṅgula,[7] prādesa,[8] aratnī,[9] vyāma,[10] krośa[11] etc. were used for measurement. For the weights, añjali,[12] prasṛta,[13] and śarāva[14] were used.

Education and Learning :

This period was much advanced in the field of education and learning. Academic institutions supervised by the great Ācāryas were promoting well the cause of education. The male members of the first three castes spent the first part of their life in the Āśramas for the sake of study. Some gifted and interested women were also provided with all the facilities of acquiring higher education. The term 'antevāsin',[15] used for a student, clearly indicates that the taught had to remain near the feet of his teacher during the whole period of his academic pursuits. Thus there was close relation between the teacher and the taught. The students spent regulated and disciplined life there. After the completion of their study, they used to return to their respective homes. The person who could not study the Vedas was called A-śrotriya. References to the many nakṣatras viz, Kṛttikā, Rohiṇī, Mṛgaśiras, Fālgunī, Hastā, Citrā and Punarvasu indicate good knowledge of astronomy. The other parts of the Vedas were also the interesting branch of study. Sometimes philosophical discussions were arranged either for recreation or for defeating opponents. The man of profound knowledge and great learning was called Anūcāna.[16]

Music :

Music, which includes nṛtya (dance), gīta (song) and vāditra, (instrumental music) was highly developed.[17] Although its basic purpose was to entertain the general public, it had attained the status of an art The instrumental music was more developed than the other two. A big lute consisting of one hundred strings of muñja grass was called Bāṇa.[18] This was sounded by an instrument of Vetasa wood.[19]

1. 1.3.38. 2. 5.3.29. 3. 8.5.26. 4. 16.3.24. 5. 17.4.12 6. 26.2.8. 7. 6.1.28. 8. 16.3.24. 9. 6.1.25. 10. 6.3.24. 11. 22.3.33. 12. 20.1.4. 13. 20.1.4. 14. 14.2.26.

15. अध्वर्योश्च तूष्णीं ब्रह्मचार्यन्तेवासी वा वाचनाय । 14. 3. 19.

16. अनूचानोऽध्ययशा यजेत । 15. 3. 24.

17. नृत्तगीतवादित्रवच्च । 21. 3. 11.

18. पुष्ठ्योपाकरणं बाणेन शततन्तुना । मौञ्जास्तन्तवः । 13. 2. 25-26.

19. वैसतं वादनम् । 13. 2. 27.

Another big lute, made of the leather of godhā, was named godhā-vīṇā which in its small size was called godhā-vīṇākā.[1] The lute made of kāṇḍa, i.e., śara (a kind of white reed or grass) was named kāṇḍa-vīṇā.[2] The wives usually played with both of these lutes and sang songs. A number of lutes consisting of different strings (i.e., three or seven or hundred) were named vīṇā-gaṇa, and the singers who used these were called vīṇā-gaṇaga. The teachers of these singers were designated vīṇā-gaṇagins.[3] A tune named uttara-mandrā was especially used in singing.[4] The drum (dundubhi), either big or small, was beaten on many occasions.[5] Vocal music was also very significant in their daily life. Generally women were expert. Dance was not so popular.

Arts and Crafts :

In this purely ritualistic treatise, there are no direct references to arts and crafts. But there seem to be the existence of the potter, the carpenter the blacksmith, the goldsmith, the weaver and the leather-worker. They were active and efficient in their respective professions. The things which were to be used in various rituals were prepared by them in an artistic way. The implements and utensils of different types and shapes indicate the satisfactory position of arts and crafts. The construction and the piling of the fire-altar (Agnicayana) is sufficient to show the development in engineering and architecture.

Religion :

Since Kātyāyana-śrauta-sūtra is concerned with the various Vedic sacrifices which occupied the largest place among the forms of religion, abundant materials are available in it on contemporary religious life.

The yajña or sacrifice, an excellent religious ceremony, was performed in order to obtain the following desired objects: Paśu-brahma, Abhicāra-pratiṣṭhā, Putra, Yaśas, Vṛṣṭi, Lābha, Śrī, Paśu, Rājya-yaśas, Svarga, Brahma-varcasa, Grāma, Bala, Indriya, Tejas, Prajā, Śrī-rāṣṭra-mitrā'yus, Pati and Bhaga, Ṛddhi, Atiṣṭhā etc.

People offered different sorts of oblation, big or small, to the different deities in a formal way to please them. The deities were Prajāpati, Viṣṇu, Mitra and Varuṇa, Savitṛ, Viśvedevāḥ, Indra, Āditya, Sarasvatī, Dyāvā-Pṛthivī, Brahmā, Pūṣan, Marut, Varuṇa, Rudra, Tvaṣṭṛ, Hari, Aśvins, Ka (Prajāpati), Mahendra, Vācaspati,

---

1-2. गोधावीणाकाः काण्डवीणाश्च पत्न्यो वादयन्ति । 13. 3. 21.

3. तदन्ते प्रेष्यति वीणागणगिनो . . . । 20. 3. 2.

4. . . . गाथा गायत्युत्तरमन्द्रयाम् । 20. 2. 7.

5. . . . दुन्दुभिमाहन्ति तूष्णीमितरान् । 14. 3. 15.

Mātariśvan, Śāda, Parameṣṭhin, Brahmaṇaspati, Yama, Vāyu, Soma, Aditi, Bṛhaspati, Dhātṛ, Viśvakarman, Viśvānara, Indrāgni, Sūrya and Agni.

These deities were different from those of the Ṛg-vedic period. In the Ṛg-veda they were the personifications of the powers of nature. But with the passage of time, the conception about them became gradually modified. They obtained definite forms and attributes. Their power depended upon sacrifice. Some deities who had minor role in the Ṛg-veda rose to prominence here, for example, Viṣṇu and Rudra. Indra, the most important deity of the Ṛg-veda, lost his prominence. Some new deities also came into existence, among whom the Prajāpati was the most important. His very identification with the sacrifice indicates his paramount importance.

Thus due to the plurality of the gods, it was a polytheistic religion. These great and mighty gods, being pleased with sacrificial offerings, helped the people in all possible ways. Therefore yajña-doctrine, both in its theory and practice, had full sway upon the society. Due to the tremendous importance attached to sacrifice, there was a craze among the people for its performance. They had an optimistic view of life. They did not want to run away from worldly troubles and sufferings but worshipped gods for long and healthy life. They had a balanced view of life, because Dharma (righteous conduct), Artha (worldly objects) and Kāma (enjoyment) were equally desired.

Thus religious performances controlled entirely the society. The economic condition was good and culture had developed. The moral and ethical values were honoured. Life was peaceful and progressive.

CONCLUSION

The exposition of the Kātyāyana-śrauta-sūtra in its various aspects reveals that the renowned teacher Kātyāyana was a master in the science of sacrifice. He was well acquainted with the ritualistic practices of the different schools. Accordingly, he composed his Śrauta-sūtra with the noble mission of preserving as well as popularising the Śrauta rituals of the Śukla-yajur-veda. His Śrauta-sūtra is, however, not a carbon copy of the ritualistic details found in the Śatapatha-brāhmaṇa and the Tāṇḍya-mahā-brāhmaṇa. It contains copious additional matters that go a long way in the elucidation of different sacrifices which, but for him, would have remained incomplete and vague. In doing his job, Kātyāyana has differed from the Śatapatha-brāhmaṇa, his main source, not only in the arrangement of some of the principal contents, but also in the order of the account of the individual sacrifices. Optional rules indicated by 'vā' and the suggestion of of the views of the teachers of other schools by 'eke', are sometimes not found in the Śatapatha-brāhmaṇa. The Kātyāyana-śrauta-sūtra, unlike the Śatapatha-brāhmaṇa, is not confined to the Mādhyandina school only. It has taken help from other schools also, as is evidenced by the occasional citations of mantras (in its sūtras) from the treatises belonging to other schools. Moreover, non-ritualistic matters, abounding in the Śatapatha-brāhmaṇa, are absent in the Kātyāyana-śrauta-sūtra. Thus scattered and complicated ritualistic matters of the Śatapatha-brāhmaṇa have been systematically arranged and condensed in the Kātyāyana-śrauta-sūtra by the adoption of a standard sūtra-style.

Like many other Śrauta-sūtras, the Kātyāyana-śrauta-sūtra does not form a part of a particular Kalpa-sūtra, the treatise consisting of all the four types of Sūtras viz, Śrauta-sūtra, Gṛhya-sūtra, Dharma-sūtra and Śulba-sūtra. Neither a Gṛhya-sūtra nor a Dharma-sūtra is ascribed to Kātyāyana. A Śulba-sūtra ascribed to Kātyāyana is, indeed, available. But it is included in the Pariśiṣṭa treatises of that author.

Written in mature and enigmatic sūtra-style, the Kātyāyana-śrauta-sūtra may be taken as a later composition among the treatises of the same class. Its language is marked by ritualistic terminology, sometimes difficult to understand. The situation has been further aggravated by extreme brevity of expression. The sūtras are, sometimes, loose and long mostly to do justice to the citation of the concerned mantras almost in their full form. Utmost economy in words coupled

with minute details has often produced monotony. However, important matters of rituals are treated by the technique of pūrva and uttara pakṣas. Appropriate reasons have been also given, if necessary, to support or to justify the rules. Views of the teachers belonging to different schools have been frequently referred to. On the whole, the ritualistic accounts of the Kātyāyana-śrauta-sūtra are detailed as well as methodical.

In spite of its uninteresting subject-matter and difficult sūtra-style, the Kātyāyana-śrauta-sūtra throws significant light on the contemporary social, cultural and religious conditions of ancient India. Its sūtras indicate that the society was well-established. The Varṇā'śrama-dharma played its dominant role. Among the four varṇas, the Brāhmaṇa enjoyed supremacy and the Śūdra had the lowest status. The condition of women was good. People were prosperous. Agriculture was the main source of their livelihood. There was development in the field of education. People's daily life was, however, dominated by religion. The cult of sacrifice had reached its climax.

On the whole the Kātyāyana-śrauta-sūtra, due to its vast range of subject elaborated into twenty-six chapters and its refined sūtra-style is the most important among the other treatises of its class.

———

APPENDIX–A

IMPORTANT TECHNICAL TERMS

Aṁśu: A filament of the soma plant.

Aṁsala: Strong.

Akṣāvapana: A dice-board.

Akṣāvāpa: The keeper or superintendent of a gambling table.

Agniṣṭha The eleventh yūpa (in the Aśvamedha sacrifice) which, of all the twenty-one, is nearest to the fire.

Agniṣṭoma: This is the simplest and most common form (Saṁsthā) of the Soma sacrifice. In this a single victim (viz, a he-goat destined to Agni) is immolated; and twelve Stotras (viz, Bahiṣ-pavamāna and four Ājya-stotras at the Morning pressing; the Mādhyandina-pavamāna and four Pṛṣṭha-stotras at the Midday pressing and the Ārbhava-pavamāna and Agniṣṭoma Sāman at the Evening pressing) and twelve Śastras are chanted and recited respectively. This form of Soma sacrifice (i.e., Agniṣṭoma) is the prakṛti (model) of the Ekāhas of other six forms (Saṁsthās) and Dvādaśāha.

Agnyuddharaṇa: Taking the Āhavanīya and Dakṣiṇa fires from the Gārhapatya fire, previous to a sacrifice.

Atirātra: This is one of the seven forms (Saṁsthās) of the Soma sacrifice. In this, apart from the three victims (viz, a he-goat to Agni, another he-goat to Indra-Agni and a ram to Indra) belonging to Agniṣṭoma, Ukthya, Ṣoḍaśin forms respectively, a fourth victim (viz, a he-goat or an ewe destined to Sarasvatī) is slaughtered. This has twenty-nine Stotras and twenty-nine Śastras. The four Stotras and four Śastras which are its additional property are chanted and recited in three rounds at night.

Atyagniṣṭoma: Although it occupies the second place in the list of seven forms of Soma sacrifice yet it is performed very rarely. This is obtained by adding the Ṣoḍaśin-stotra, Ṣoḍaśin-graha and the additional victim, (i.e., a ram offered in Ṣoḍaśin) to what prevails in the Agniṣṭoma.

Adhiśrayaṇa: Heating or boiling of milk, butter, rice etc. on the fire.

Adhīvāsa: A dress covering the upper part of the body.

Anaddhā-puruṣa: A person who is of no use either to the gods or men or the manes.

Anārabhya-vāda: A casual remark upon sacrifices.

Anupraharaṇa: Throwing into the fire.

Anu-yāja: A secondary sacrifice performed after the main sacrifice.

Anu-vākyā: The verse to be recited by the Hotṛ or Maitrāvaruṇa priest, for inviting the god to partake of the offering intended for him.

Anu-bandhyā: An animal sacrifice, performed at the end of the Soma sacrifice, in which a barren cow destined to Mitra-Varuṇa is fastened for slaughtering.

Antaḥ-pātya: A kind of peg fixed in the centre of the place of sacrifice.

Anvādhāna: Putting six fuel-sticks in the three sacred fires, with the recitation of the mantras.

Anvārambhaṇa: Touching from behind.

Anvāhārya: A gift of boiled-rice presented to the priests for their eating at the Darśa-pūrṇamāsa sacrifices.

Apālamba: A rope bound at the hind-part of the cart and used as the brake of the same (cart).

Apivrata: A man sharing in the same religious acts, or related by blood with the sacrificer,

Aptoryāma: A form (Saṁsthā) of Soma sacrifice, appearing as an amplification of Atirātra and thereby containing three or four additional Stotras and four additional Śastras

Abhighāraṇa: The act of sprinkling clarified butter on the taken oblation.

Abhiplava: A ceremony lasting for six days (of which the first and the sixth days are in Agniṣṭoma form, but the remaining four days are in Ukthya form) and performed during the Sattras.

Abhimantraṇa: Making anything sacred by a special formula called Abhimantraṇa-mantra.

Abhimarśana: The act of touching a thing.

Abhiṣava: Pressing out the juice of the soma plant.

Avadāna: Cutting or dividing the oblation into pieces.

Avanayana: Pouring down water into the uparava pits.

Avanejana : Washing.
Ākhūtkara : A mole-hill.
Āgantuka-graha : An additional soma-cup used in vikṛti-sacrifices, but not in the prakṛti sacrifice.
Āghāra : Sprinkling clarified butter upon the fire.
Ājāneya : Of noble origin or of good breed.
Āpyāyana : Touching soma with reciting the mantra 'Aṁśur aṁśu' or causing to swell soma.
Āmikṣā : The solid part of the boiled milk caused by mixing curd.
Āśira : The milk mixed with soma-juice or curd that has been churned.
Āśu : Rice ripening quickly in the rainy season.
Āstaraṇa : The act of spreading Kuśa on the altar.
Āhitāgni : One who has placed the sacred fire on the altar.
Iḍā : A libation (offered between Pra-yāja and Anu-yāja) consisting of four preparations of milk poured into a vessel containing water and then partially drunk by the sacrificer and the priests.
Iṇḍva : Two coverings for the hands, made of Muñja grass, to protect them while removing the Ukhā from fire.
Idhma : Eighteen fuel-sticks meant for the sacred fires.
Ukthya : This is one of the seven forms (Saṁsthās) of the Soma sacrifice. In this, besides the victim (viz, a he-goat) of Agniṣṭoma, a second victim (viz, a he-goat to Indra-Agni) is immolated. Further, in this three Stotras and three Śastras are added to the twelve Stotras and twelve Śastras of the Agniṣṭoma.
Ucchrāya : An upraised piece of wood; plank.
Utkara : A spot in the north of the Āhavanīya for sweeping up the dust of the altar.
Uttara-mandrā : A loud but slow manner of singing.
Utsādana : Putting away or aside.
Udayanīya : Belonging to an end or conclusion of a ceremony.
Udavasānīyā iṣṭi : Final offering of a sacrifice.
Unnayana : Taking of soma-juice into the Camasas.
Upakṣīṇa-graha : A soma-cup whose juice has been exhausted or consumed.
Upagā : The singer (priest) who follows the Udgātṛ in singing.

Upara : The lower one-fifth part of a yūpa.
Uparavas : Four pits (over which soma is pressed) dug on the ground below the right Havir-dhāna-śakaṭa.
Upavasatha : A fast-day (especially the day preceding a Soma sacrifice).
Upavāka : Indra-yava (see—Food and Drinks under Chapter VI.)
Upaśaya : Extra or remaining clay.
Upasad: A ceremony preceding the Sutyā and consisting of three offerings of ghee to Agni, Soma and Viṣṇu, performed twice daily for at least three days.
Upasarjanī: Water meant for mixing with the rice-flour for making the cakes (Puroḍāśa).
Upastaraṇa: Pouring clarified butter before taking oblation into the offering-ladle.
Upākaraṇa: The act of bringing near, or commencing.
Upāṁśu: The reciting of the mantras so silently that nobody may hear it.
Upāṁśu-savana: The grāvan (i.e., stone) taken by the Adhvaryu for pressing out soma for the Upāṁśu-graha.
Ulmuka: A piece of burning charcoal used for kindling fire.
Ūha: Slight change or modification in the original form of a mantra, according to the ritualistic context.
Ūvadhya: Undigested grass in the stomach or bowels of an animal killed for sacrifice.
Ṛjīṣa: The soma plant after the juice has been pressed out.
Ṛbīsa: Chasm in the earth, from which hot vapour arises.
Eka-śruti: The neutral accentless tone, i.e., the absence of the accents (viz, Udātta, Anudātta and Svarita.)
Aupāsana: The fire used for domestic rituals.
Kadru: A cloth woven with black thread.
Kapāla: This, of two Aṅgulas height, made of clay and baked in fire, is used for roasting Puroḍāśa (cake).
Karambha: Flour, mixed with curd.
Karṣu: A furrow; trench.
Kalā: One-sixteenth part of the price of a cow.
Kalāpin: Furnished with a bundle of arrows; bearing a quiver with arrows.
Kūṭa: (An animal) with broken horns.
Khara: A quadrangular mound of earth made in front of the right Havir-dhāna for receiving the sacrificial vessels.

Khala: Threshing-floor.

Khalevālī: The post of a threshing-floor.

Khoṛa: Lame.

Gṛha-pati: He who does the duties of the Yajamāna in the Sattras.

Grahaṇa: Taking or drawing up any fluid (especially the soma-juice) into a Graha.

Gharma: Hot milk offered as an oblation, especially to the Aśvins.

Caṇḍātaka: A short petticoat which covers only the hip and loins.

Caru: An oblatlon of rice and barley boiled with milk and butter.

Cātuṣ-prāśya: Boiled rice or barley on Dakṣiṇa fire for eating by the four priests.

Cātvāla: A rectangular small pit or hole near the altar (especially in the Soma sacrifice) to be filled with earth.

Chadis: A cover or a roof made of grass for a carriage.

Chandoma: The 8th, 9th and 10th day in the Dvādaśāha sacrifice.

Jyāhroḍa: A bow without its string.

Tanū-havīṁṣi: The three Pavamāna oblations offered in the ceremony of Agnyādhāna.

Tāna: A monotonous tone in reciting, i.e., eka-śruti.

Tānūnaptra-karman: A ceremony (under the Soma sacrifice) in which Tanū-napāt is invoked and the oblation of clarified butter is touched by the priests and the sacrificer as a form of adjuration to perform the ritual without malice and hatred.

Tārpya: See—Dress and Ornaments, under Chapter VI.

Tīrtha: The path to the altar between the Cātvāla and Utkara.

Tokma: A young shoot (especially of barley).

Darvi-homa: A libation offered with a ladle named Darvi.

Daśā-pavitra: A fringed filtering cloth for purifying the Soma-juice.

Dahara: Small or thin.

Dīkṣā: Consecration, i.e., observance of various rules and regulatations for performing the Soma sacrifice.

Deva-yajana: A ground for performing especially the Soma sacrifice.

Drapsa: A drop.

Dvādaśa-māna: Weighing twelve Raktikās.

Dhārā-graha: A graha (Soma-cup) filled from the flowing Soma-juice.

Dhiṣṇyā: A sort of subordinate or side-altar (generally a heap of earth covered with sand) on which fire is established, and of which eight are enumerated (viz, besides the Āgnīdhrīya [in the Āgnīdhra], those in Sadas are belonging to the Hotṛ, the Maitrāvaruṇa or Praśāstṛ, the Brāhmaṇācchaṁsin, the Potṛ, the Neṣṭṛ and Acchāvāka and the Mārjālīya).

Nagnahu: A drug used for fermenting spirituous liquor.

Nābhi: The central part of Uttara-vedi with the height of an Aṅgula and extending one Prādeśa.

Nāmba: See—Food and Drinks, under Chapter VI.

Nigada: A prayer or sacrificial formula recited aloud.

Nigama: Insertion especially of the name of a deity into a liturgical formula.

Nigrābhya: The water with which the soma plants are sprinkled before they are pressed.

Nitoda: A hole.

Nivānyā: A cow that suckles an adopted calf.

Nivīta: Having the Brāhmanical thread round the neck.

Niśrayaṇī: A ladder or staircase made of wood.

Niṣka: A golden ornament for the neck or breast and also used sometimes as a coin.

Niṣkāśa: The scraped remains of coagulated milk, attached to the bottom of the pot at the time of boiling.

Nihnava: A kind of act in which the priests lay their hands upon the Prastara and recite the Vājasaneyi-saṁhitā V.7.

Nyūṅkha: The insertion of the sound 'O', at different places, with the difference of quantity and accentuation, in the recitation of hymns.

Patnī-saṁyāja: The four oblations of clarified butter offered to Soma, Tvaṣṭṛ, the wives of the gods and Agni Gṛhapati, in the Darśa-pūrṇamāsa sacrifices.

Patnī-sannahana: Girding the wife with the girdle of Muñja grass.

Pannada: One whose teeth have fallen out.

Parigraha: Enclosing the sacrificial altar by three lines drawn with the Sphya.

Paridhi: The fuel-sticks of an arm's length laid round a sacred fire.

Parivṛktā: A disliked or despised wife of the king.

Parivṛta: A small shed (enclosed with walls) made in the north of the main shed (Śālā) for performing the Soma sacrifice.

Parivyayaṇa-deśa: The spot of the post around which a rope is bound.

Paristaraṇa: Strewing Kuśa grass round the altar.

Parihvālam: Stammering or faltering.

Paryaṅgya: Several animal victims bound to the different parts of the horse's body in the Aśvamedha sacrifice.

Paryagnikaraṇa: The ceremony of carrying fire (with burning charcoal) round the sacrificial victim.

Paryukṣaṇa: Sprinkling water round the sacrificial altar.

Paryūhaṇa : Filling the pit or hole with earth.

Pavitra : Cleanser made of two Kuśa leaves for sprinkling and purifying clarified butter.

Pāṇḍva : See chapter VI - Dress and Ornaments.

Pān-nejana : A vessel in which the feet of the animal victim are washed.

Pālāgalī : The fourth and least respected wife of a king, who is the daughter of a messenger.

Pūṁś-calū : Running after men, i.e., a harlot.

Pūṁś-calin : A harlot or a man who approaches the harlot.

Puroḍāśa : A kind of cake made of flour of rice or barley, usually divided into pieces and placed on Kapāla for roasting, and finally offered as an oblation in fire.

Puro'nuvākyā : The Ṛk. stanza recited before the sacrifice to invite. the gods for attending the sacrifice ; vide anuvākyā.

Pūtīka : A kind of plant adopted as substitute for Soma plant.

Pūrvārddhya : A kind of peg fixed to the east of the Antaḥ-pātya peg at the distance of 36 prakramas.

Pṛṣad-ājya : Clarified butter mixed with coagulated milk.

Pṛṣṭhyā : The boundary-line which is drawn along the back of the altar from Antaḥ-pātya to Pūrvārddhya peg.

Pratuga : The forepart of the shafts of a cart or chariot.

Prakṛti : (The sacrifice which is) the base or model for many other sacrifices (because of containing the description of all its parts).

Pracaraṇa : Discharging the sacred functions with the instrument of the object or of the means employed.

Prajāta : The horse that has effused his semen.

Praṇava : The mystical or sacred syllable 'Om'.

Praṇītā : The water fetched and kept in a vessel to the north of Āhavanīya.

Pratigara : The responsive call of the Adhvaryu to the address of the Hotṛ.

Pratoda : A goad or long whip for driving bullocks.

Pra-yāja : Preliminary offering, i.e., the offering done before the sacrifice.

Pravṛñjana : Pouring fresh milk into boiling clarified butter.

Prastara : A handful of Kuśa grass.

Prāṇa-dāna : Anointing the oblation with clarified butter during the recitation of the mantras, supposed to restore life.

Prāṇa-bhakṣa : Feeding only on breath or air.

Prātar-anuvāka : Morning recitation, i.e., the recitation of Ṛk., stanzas by the Hotṛ priest early in the morning. (With this recitation the morning pressing begins).

Prāyaṇīyā : The starting or introductory offering of a Soma sacrifice.

Prāśitra : The portion of the oblation to be eaten by the Brahman priest at a sacrifice.

Praiṣa : The order or direction generally given by the Adhvaryu to the other priests for doing certain acts.

Plāśuka : Rapidly growing up again.

Phalīkaraṇa : Separating the grain from the husk.

Bahiṣ-pavamāna : A stotra generally consisting of three Tṛcas and sung outside the altar during the morning pressing.

Brahmodya : Entertaining discussion of theological questions or problems.

Brahmaudana : Boiled rice to be distributed among the priests in the Aśvamedha.

Bhāga-dugha : Distributor.

Bhāṣika-svara : The accent usual in a Brāhmaṇa treatise.

Madantī : Boiling water for the use of the sacrificer and his wife.

Madhuparka : Mixture of curd, honey and clarified butter.

Manotā : The hymn of the Ṛg-veda VI. 1 containing the word Manotā or the deity to whom the offering during the recitation of that hymn is done.

Mantha : Parched barley-meal mixed with milk.

Mahāvyāhṛti : The name of the mystical formula 'bhūr bhuvaḥ svaḥ'.

Mahiṣī : The first and married wife of a king.

Māsara: A mixture of yeast, grapes etc. with the water in in which rice and millet have been boiled.

Mitra-vinda-iṣṭi: An offering (iṣṭi) containing ten oblations dedicated to the ten deities with a view to acquiring lustre, nation, friend and long life.

Mūta: A woven basket.

Yūna: Cord or string.

Ratha-vāhana: A big cart on which the chariot may be placed.

Rarāṭa: Twisted grass used for Havir-dhāna-maṇḍapa.

Lapsudin: A bearded goat.

Laspū-janī: A big needle or any sharp-pointed instrument made of wood.

Vaṇḍa: Crippled in the hands or feet or tail.

Vatsāpākaraṇa: Removing the sucking calf from the cow.

Vanīvāhana: The act of carrying the cart (to the residence) after having placed the fire with the Ukhā upon it, in the ceremony of Agnicayana.

Vaśin: Empty.

Vasatīvarī: The water which is poured upon the soma plant to increase its juice at the time of pressing.

Vasta: A goat.

Vājina: The liquid part of the boiled milk after mixing the curd.

Vāvātā: The second and favourite wife of a king.

Vikṛti: (The sacrifice) based on the model or pattern of its prakṛti (and thus containing the description of additional parts only).

Vidhṛti: Name of two blades of grass which indicate a boundary-line between Barhi and Prastara.

Viprud-ḍhoma: An expiatory offering designed to atone for the drops of soma let fall at a sacrifice.

Viphalpha: Abundant.

Vimita: A square shed resting on four posts meant for performing the Soma sacrifice.

Viṣṇu-kramaṇa: The act of taking three steps by the sacrificer between the Vedi and Āhavanīya.

Vihāra: Arrangement of three sacred fires, or the place where these fires are maintained (especially in the Soma sacrifice).

Vīṇā-gaṇa-gin: A master or teacher of different lutes.

Veṣka: A noose for strangling a sacrificial victim.

Vaitānika: Three sacred fires viz, Gārhapatya, Āhavanīya and Dakṣiṇa.

Vyudūhana: Sweeping out or away.

Vyud-granthana: Binding up with several strings.

Vyūhana: Displacing the Juhū to the east, and the Upabhṛt to the west.

Vrata-pradāna: The vessel with which the Vrata-milk is presented to the sacrificer.

Vratopāyana: Entering on a religious observance.

Vrātya: A man whose ancestors belonging to one of the first three classes had not taken the sacred thread.

Śakala: Fuel-stick of Palāśa wood.

Śata-māna: Weighing a hundred Raktikās; any object made of gold, which weighs a hundred Mānas; a weight or gift of a hundred Mānas in gold or silver.

Śamitṛ: The slaughterer of the sacrificial victim.

Śaṣpa: Young or sprouting grass.

Śastra: The praise recited by the Hotṛ in Ṛk. stanzas.

Śāmitra: (i) Relating to the slaughterer of the sacrificial victim; (ii) the fire for cooking the flesh of sacrificial victim; (iii) place for the above fire.

Śvabhra: A particular pit to the north of Utkara for concealing the undigested grass and blood of the animal killed in the sacrifice.

Ṣoḍaśin This is one of the seven forms (Saṁsthās) of the Soma sacrifice. In this, besides the two victims (viz, a he-goat to Agni and another he-goat to Indra-Agni offered in the Agniṣṭoma and Ukthya respectively) a third victim (viz, a ram to Indra) is slaughtered. There are sixteen Stotras and sixteen Śastras in this.

Saṁjñapana: Killing the sacrificial animal by suffocation.

Saṁsṛpā: The name of ten oblations offered in Rājasūya.

Saṁsrava: The blended remainder of liquid which flows together.

Saṅgrahītṛ: Charioteer.

Sañcara: The passage or path for walking of the priests and the sacrificer in the sacrificial arena; the space assigned to each participant of the sacrifice.

Sadas: A shed erected to the east of Prācīna-vaṁśa, in which the Sāmans are sung and the remainder of the offered soma is drunk.

Sandhi: A small backdoor of Havir-dhāna-maṇḍapa for bringing the vessels relating to surā.

Samabhivyāhāra: Mentioning together.

Samāna-jana: A person of the same rank or of same family or race.

Samiṣṭa-yajus: A ceremony in which the grass-bush, after its cutting, is thrown away with the simultaneous reciting of the Yajuṣ mantras.

Sampāta-soma: The soma-juice which falls from the Daśā-pavitra, down up on the interval of filling the two grahas.

Sambharaṇa: Preparation or arrangement.

Sambhāra: Materials required for any purpose.

Sāṁvāśina; Bellowing together of cows and calves.

Sāṅkāśina: Full visibility or appearance.

Sādyaskra: A particular Soma sacrifice of one-day pressing in which the purchasing of soma etc. is done on the very Dīkṣā day.

Sānnāyya: A particular oblation consisting of milk which is taken from a cow in the evening of the new-moon day and then on the next day having been mixed with other milk is offered with clarified butter to Indra or Mahendra.

Sīsa : The leaden weight used by the weavers.

Sutyā: The extraction or solemn preparation of soma.

Subrahmaṇyā: A particular recitation of certain mantras by the Udgātṛ.

Sūdadohas: The name of a particular mantra.

Soma-paryāṇahana: A cloth with which the soma plant placed on the cart is covered.

Soma-vāmin: Vomiting soma.

Somātipūta: Excesively purged by soma-juice, which, if drunk in excess, is supposed to pass through the nose, ear and other apertures of the body.

Somopanahana: A cloth for tying up the soma plant.

Stamba-yajuṣ: A tuft of Kuśa grass cut with reciting the Yajuṣ mantras; name of a particular formula and religious observance on removing clumps of grass.

Stoka: A drop falling especially from vapā at the time of its cooking or boiling.

Stomāyana: Name of four sacrificial animals destined to Agni, Indra-Agni, Indra and Sarasvatī.

Svaru: A piece of wood fallen from the trunk of a tree at the first cutting, for the sake of a yūpa (i.e., sacrificial post).

Sviṣṭakṛt: An offering meant for the successful end of the main sacrifice.

Havir-dhāna: The vehicle in which the soma plants are carried for their pressing; A shed for standing such vehicle.

APPENDIX-B

IMPLEMENTS AND ALTARS

Implements used in the sacrificial performances are the following:

(A) Ladles :

(1) Agnihotra-havaṇī: Meant for offering the oblations in Agnihotra.

(2) Upabhṛt : This resembles Juhū and is made of Aśvattha tree. It is the container of clarified butter. From it, clarified butter is taken into the Juhū for offering.

(3) Upayamanī: This is bigger than Juhū and is made of Udumbara tree. It is used in Pravargya ceremony.

(4) Juhū: Made of Palāśa tree, it is the principal offering-ladle. It is one cubit in length, has a bowl at one end of the shape and size of the palm, that has a spout resembling a swan's bill in shape.[1]

(5) Dhruvā: Similar in shape to Juhū but made of Vikaṅkata tree, it is used for keeping the clarified butter. It remains fixed on the altar up to the end of the sacrifice.

(6) Pracaraṇī: It resembles Juhū and is made of Palāśa tree. It is used for offering libation in the Soma sacrifice.

(7) Vasā-homa-havaṇī: This is used in offering the oblation of vasā (i.e., melted fat).

(8) Sruva: Made of Khadira tree, it is one aratnī in length and has a mouth (or a bowl) that is rounded and is as wide as the front joint of the thumb[2]. The clarified butter is taken into the Juhū with Sruva.

(B) Implements related to fire :

(9) Adharāraṇī: The lower flat piece of wood used in kindling fire by attrition.

(10) Ukhā: Made of clay and square in shape, it is used for keeping fire.

(11) Uttarāraṇī: The upper flat piece of wood meant for kindling fire by attrition.

(12) Upamantha: A staff which is placed upon the mantha (i.e., main staff of fire-churning) at the time of fire-churning.

---

1. This sentence has been taken from 'History of Dharma-śāastra' (Vol. II, pt.II).
2. Ibid.

(13) Upaveṣa: A showelling stick for arranging charcoal.

(14) Dhavitra: A small fan made of the skin of black antelope, especially for blowing fire in Pravargya ceremony.

(15) Dhṛṣṭi: A pair of tongs for spreading the ashes and charcoal.

(16) Mantha: The main staff for fire-churning which is placed upon the uttarāraṇī at the time of producing fire by attrition.

(C) General pots and vessels :

(17) Ādhavanīya: A jar for purifying the extracted soma juice.

(18) Iḍā-pātra: A pot furnished with a handle for keeping the Iḍā, i. e., the remainder of the offered oblations.

(19) Eka-dhana-ghaṭa: A jar for keeping water for sprinkling on the soma to increase its juice at the time of pressing.

(20) Kumbhī : This is a small jar of hundred holes. A hair-seive is placed inside of it. Then prepared surā is poured for being purified.

(21) Droṇa-kalaśa: A vessel furnished with a handle for keeping the soma-juice.

(22) Pariplavā : A small vessel having a bowl like Juhū is used for taking the soma juice from the Droṇa-kalaśa.

(23) Pinvana : A small vessel, having a bowl like Juhū but furnished with a handle. It is used in milking the cow in Pravargya ceremony.

(24) Pūtabhṛt : A big jar of broad mouth for keeping purified soma juice.

(25) Praṇītā-praṇayana: A vessel in which the Praṇītā (holy water) is fetched.

(26) Prāśitra-haraṇa: A small and pointed vessel used for keeping the Brahman's portion of oblation.

(27) Prokṣaṇī : This pot also has a bowl like Juhū and is furnished with a small handle. It is used for keeping the holy water for sprinkling.

(28) Madantī-pātra: A vessel for keeping the madantī (i.e , hot water).

(29) Mahāvīra : A vessel meant for cooking the gharma in Pravargya ceremony.

(30) Śarāva : A type of plate for keeping grains etc.

(31) Śūrpa ; A winnowing basket, i.e., a kind of wicker receptacle which, when shaken about, serves as a fan for winnowing corn.

(D) Grahas :

These are the mortar-shaped vessels employed for taking up a portion of soma-juice or some other liquid things out of a larger vessel. They are the following :

(32) Aṁśvadābhya-graha.
(33) Atigrāhya-graha.
(34) Antaryāma-graha.
(35) Āditya-graha.
(36) Āśvina-graha.
(37) Ukthya-graha.
(38) Upāṁśu-graha.
(39) Ṛtupātra-graha.
(40) Aindravāyavya-graha.
(41) Dadhi-graha.
(42) Manthi-graha.
(43) Maitrāvaruṇa-graha.
(44) Śukra-graha.
(45) Ṣoḍaśi-graha.

(E) Sthālīs :

These vessels are used either for cooking or for keeping something or for taking something from another vessel. These are the following:

(46) Agnihotra-sthālī.
(47) Anvāhārya-sthālī.
(48) Āgrayaṇa-sthālī.
(49) Ājya-sthālī.
(50) Āditya-sthālī.
(51) Ukthya-sthālī.
(52) Dhruva-sthālī.
(53) Brahmaudana-sthālī.

(F) Camasas :

These are flat dishes or cups generally of square shape and furnished with a handle. These, used mostly for drinking the soma-juice, are following:

(54) Acchāvāka-camasa.
(55) Āgnīdhra-camasa.
(56) Udgātṛ-camasa.
(57) Neṣṭṛ-camasa.
(58) Potṛ-camasa.
(59) Praśāstṛ-camasa.
(60) Brahma-camasa.

(61) Brāhmaṇācchaṁsi-camasa.
(62) Yajamāna-camasa.
(63) Hotṛ-camasa.

(G) The implements for pressing, pounding and grinding :

(64) Adhiṣavaṇa-phalaka: The lower and upper boards for pressing the soma-stalks.
(65) Upalā: The upper and smaller mill-stone which rests on the dṛṣad.
(66) Ulūkhala: The mortar in which rice for oblation is pounded with a pestle for removing husk.
(67) Grāvan: A piece of stone for pressing out soma.
(68) Dṛṣad: A flat stone for grinding condiments upon with upalā.
(69) Musala: A wooden pestle with which rice for oblation is repeatedly pounded in the mortar.
(70) Śamyā : A mace-shaped heavy stick on which the dṛṣad is placed at the time of grinding.

(H) The implements which are fixed :

(71) Audumbarī : A branch of Udumbara tree which is used in Rājasūya sacrifice.
(72) Caṣāla : A wooden ring fixed on the top of the sacrificial post.
(73) Mayūkha : A kind of peg made of Udumbara tree for binding a goat in Pravargya ceremony.
(74) Yūpa : A smooth wooden post or stake to which the sacrificial victim is fastened.
(75) Sthūṇā : A kind of peg made of Udumbara tree for binding a cow in Pravargya ceremony.

(I) The implements relating to cooking :

(76) Parīśāsa : A wooden implement formed like a claw or hook for lifting a cooking-pot (especially Mahāvīra) from fire.
(77) Mekṣaṇa : A type of big spoon for stirring caru or taking small portions from it.
(78) Rauhiṇa-kapāla : Round potsherd (Kapāla) for cooking the cakes in Pravargya ceremony.
(79) Vapā-śrapaṇī: The two-pronged fork on which omentum is fried.
(80) Hṛdaya-śūla : A spit for roasting the heart of a victim.

(J) Conveyances :

(81) Ratha : Chariot.
(82) Śakaṭa : Cart.

(K) Stools or stands and seats:

(83) Ukhā'sandī: A stool for placing the Ukhā.
(84) Upa-stambhana: A support to stand a cart.
(85) Kaśipu A mat of grass.
(86) Kūrca: A bundle of grass often used as a seat.
(87) Kṛṣṇā'jina: The skin of black antelope for spreading.
(88) Phalaka: A small wooden bench.
(89) Bṛsī: A small seat of twisted grass.
(90) Rājā'sandī: A stool for placing soma.
(91) Samrāḍ-āsandī: A stool for placing the Pravargya-gharma (i.e., a vessel in which milk is boiled to offer to Aśvins).

(L) General instruments:

(92) Abhri: A shovel for digging up earth.
(93) Kṣura: A razor for shaving.
(94) Paraśu: A hatchet for cutting wood.
(95) Śāsa: A big knife for butchering animals.
(96) Sūci: The needle to pierce into the body of horse in the Aśvamedha.

(M) Fighting instruments:

(97) Asi Sword.
(98) Kavaca: Armour.
(99) Dhanus: Bow.
(100) Iṣu: Arrow.

(N) Musical instruments:

(101) Dundubhi: A sort of large kettle-drum.
(102) Vīṇā: Lute.

(O) Suspended implements:

(103) Preṅkha: Swing.
(104) Śikya: A kind of loop made of rope and suspended from either end of a pole or yoke to hold load.

(P) The implements related to consecration:

(105) Audumbara daṇḍa: A stick of Udumbara tree to be handed over to the sacrificer at the time of his consecration.
(106) Kṛṣṇa-viṣāṇa: A horn of black antelope taken by the sacrificer at the time of his consecration for scratching the itch of any part of the body.

(Q) Miscellaneous implements:

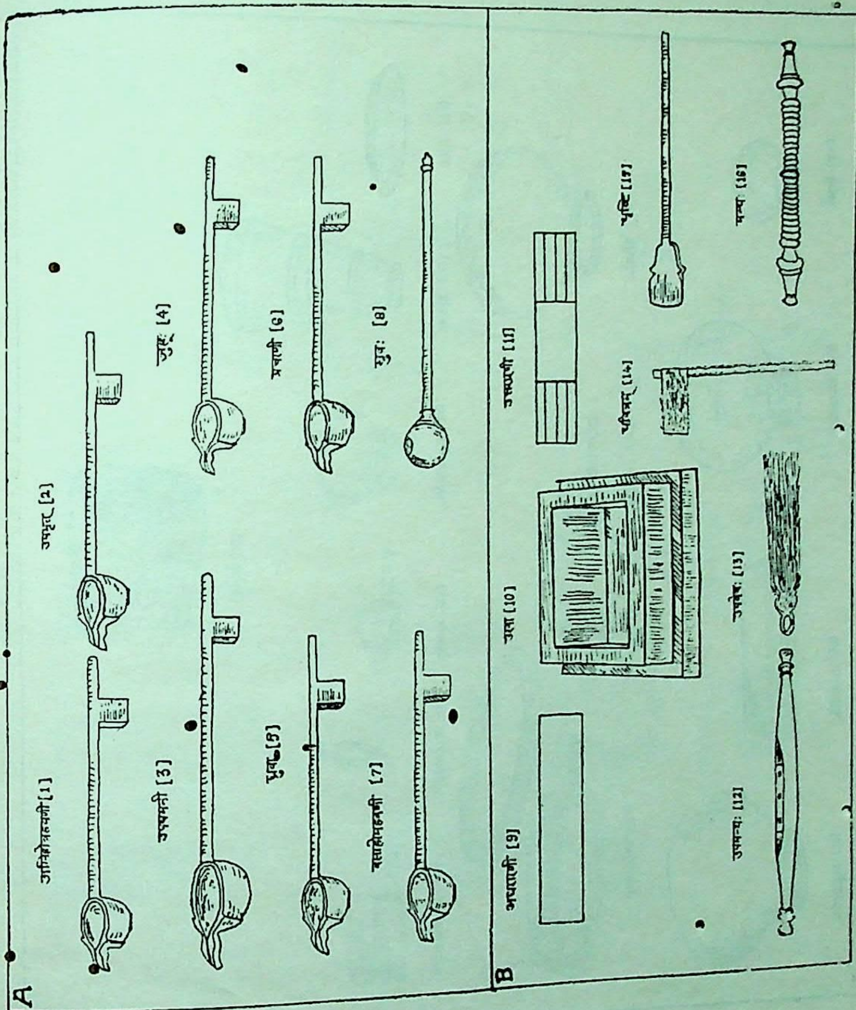
(107) Sīra: plough.
(108) Rukma: Circular ornament either of gold or of silver.

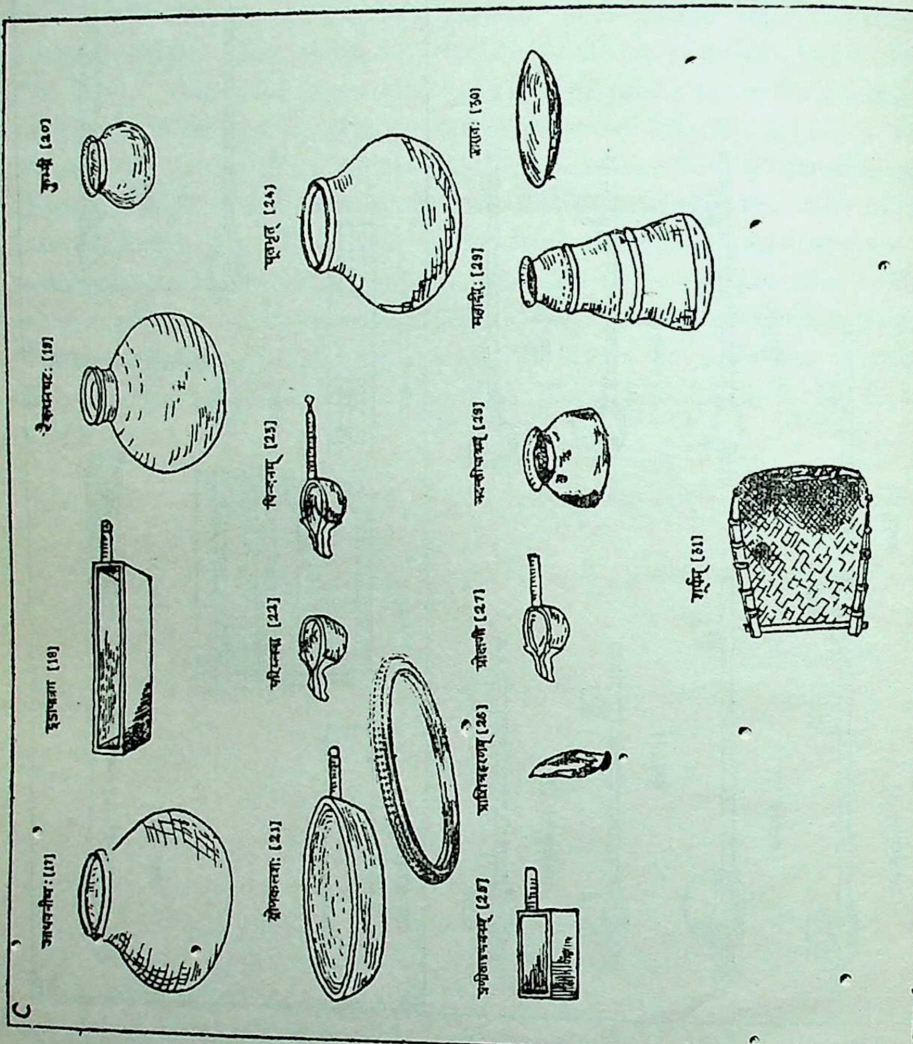
(109) Veda: Bunch of Kuśa grass placed on the altar.

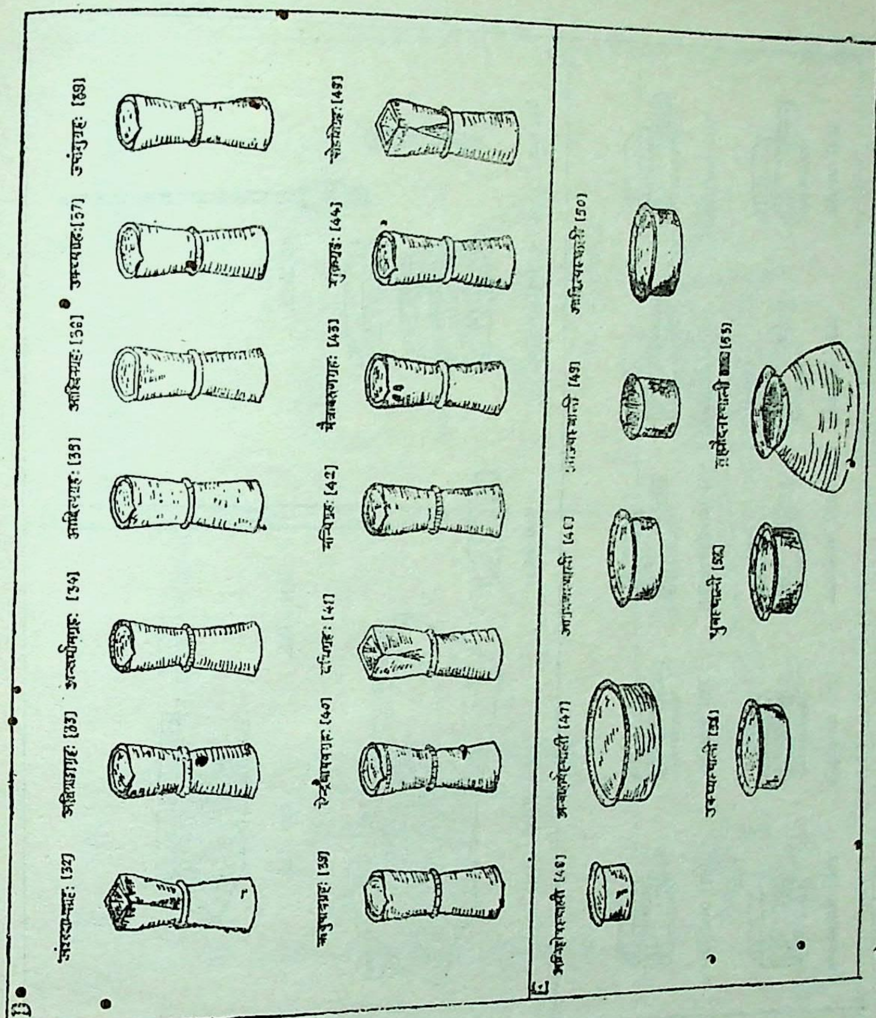
(110) Sphya: A flat piece of wood shaped like a sword for drawing the lines on the altar.

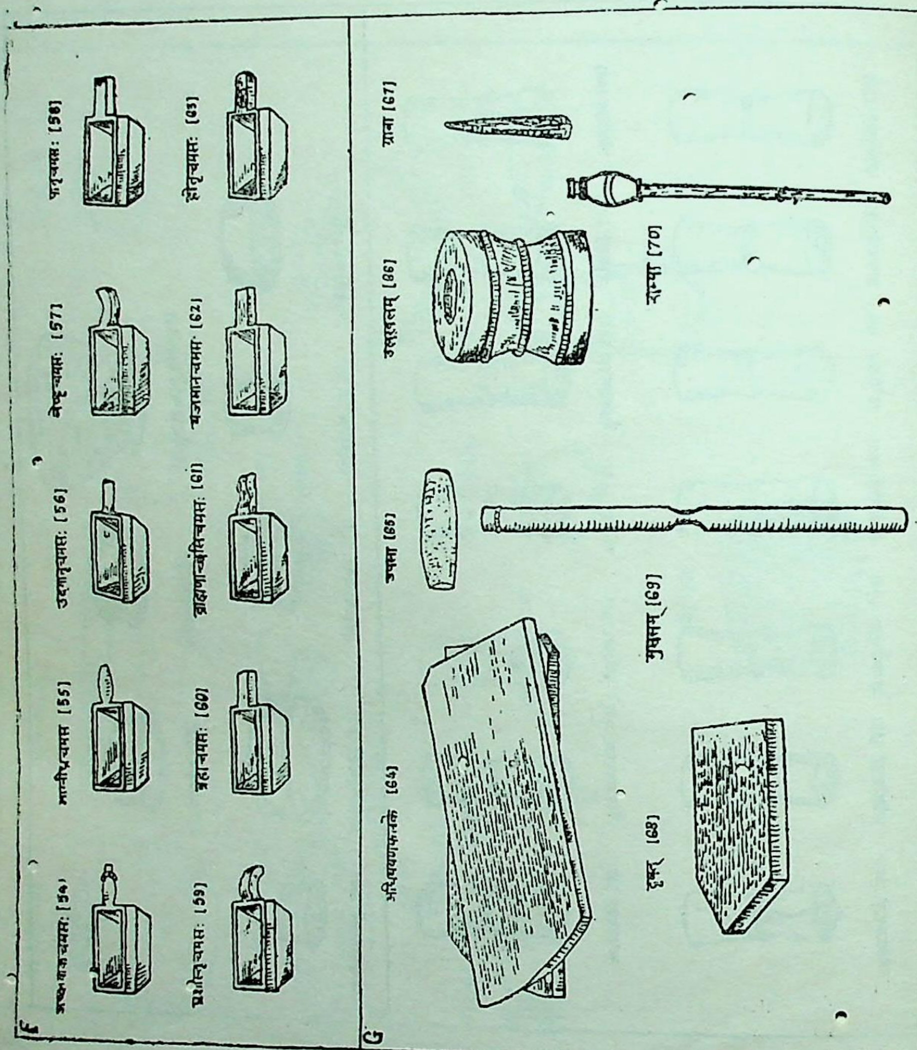
(R) Altars :

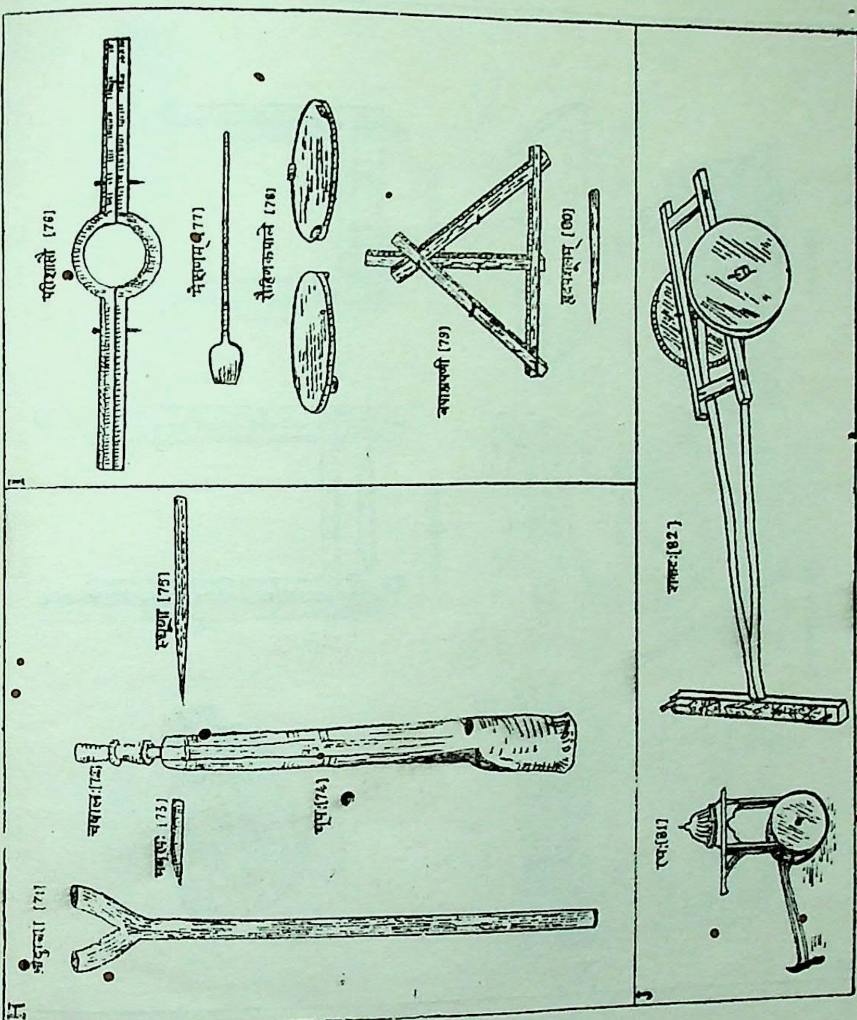
A different type of altar is used for each of the Iṣṭi, Paśu and Soma sacrifices. The shape of the altar of Iṣṭi is quite simple (Fig. No. R111). For Varuṇa-praghāsa-parvan of the Cāturmāsya sacrifice, besides the altar of Iṣṭi, an extra altar is added (Fig.No. R112). The shape of the altar of an independent animal sacrifice is complicated (Fig.No. R113). Such complication reaches its height in the case of the Soma sacrifice (Fig.. No. R114). Apart from these altars we come across a bird-shaped Fire-altar magnificent and minute in construction. This altar is effected by the extension of the Uttara-vedi of the Soma sacrifice. The arrangement of different shapes of bricks in different number falls into five layers of this altar (Figs. No. R115, R116, R117, R118, R119).

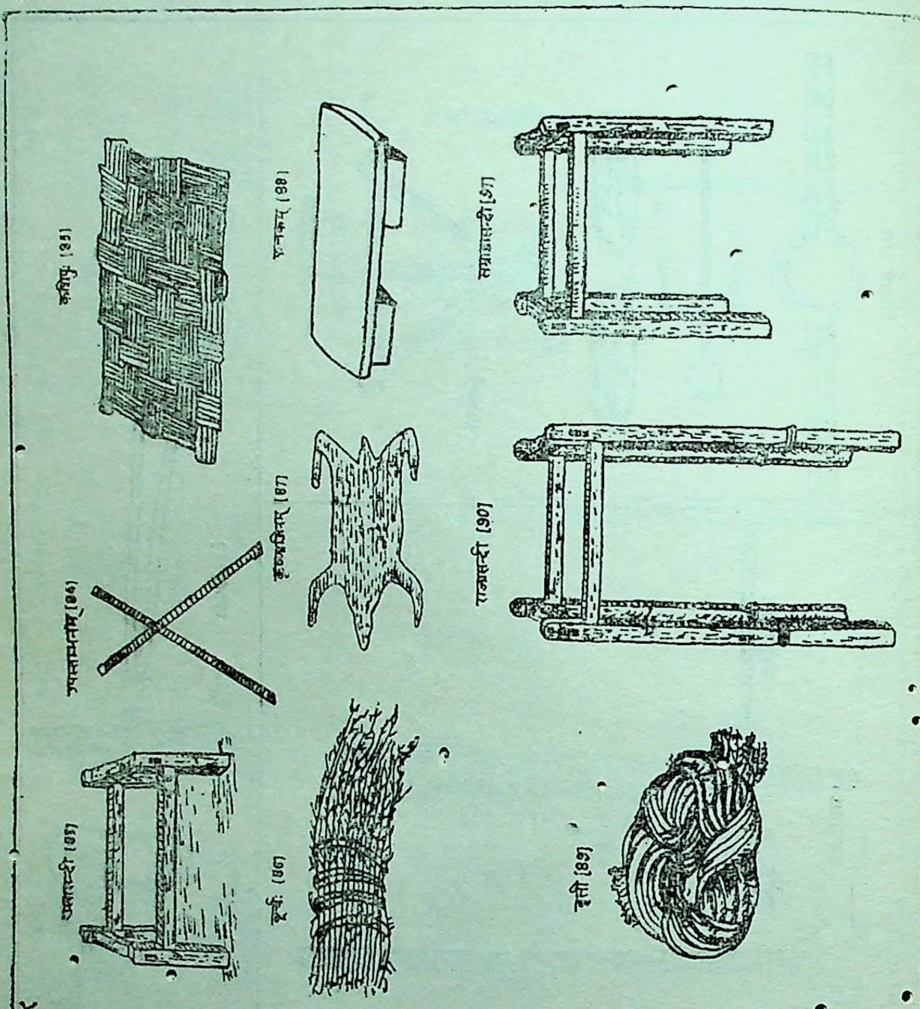


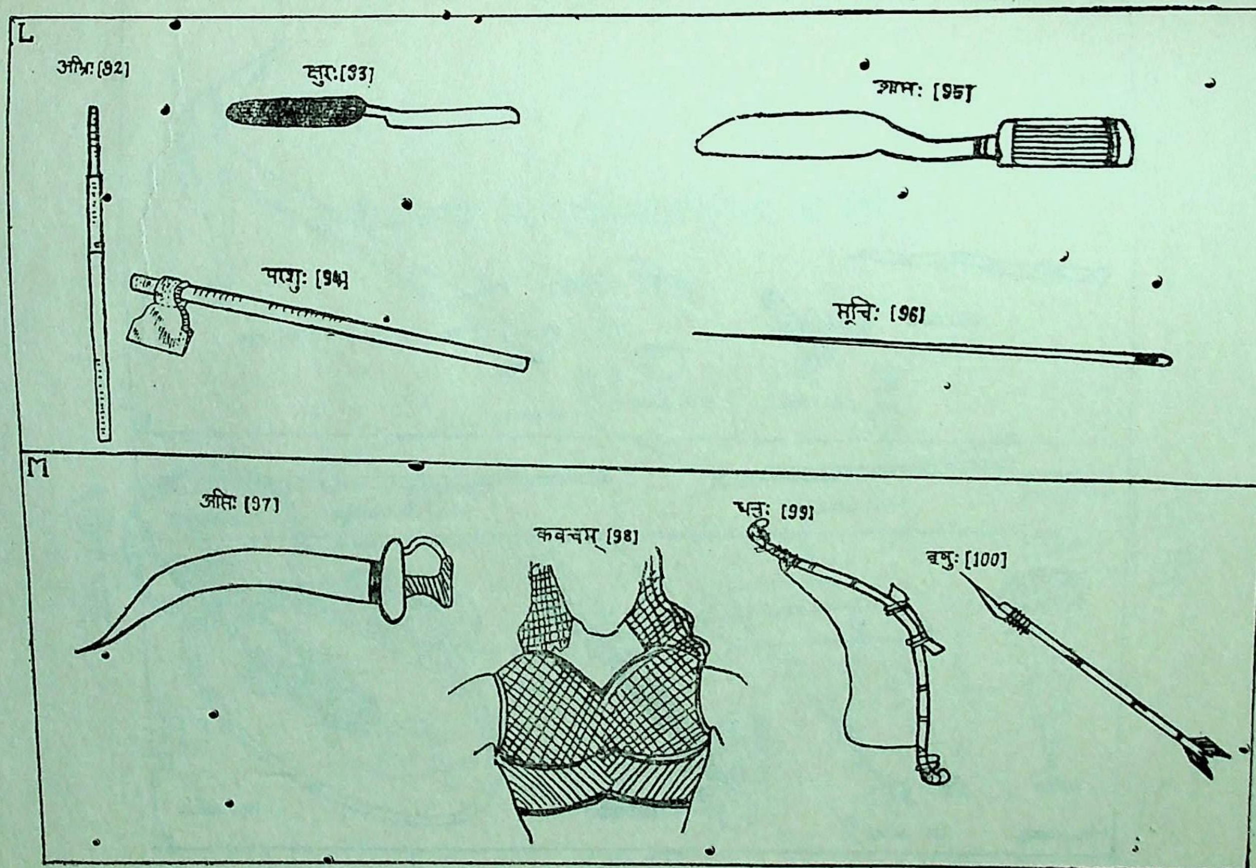

C
कुम्भी [20]
पूतभृत् [24]
प्रोक्षणी [27]
महावीरः [29]
शरावः [30]
शूर्पम् [31]

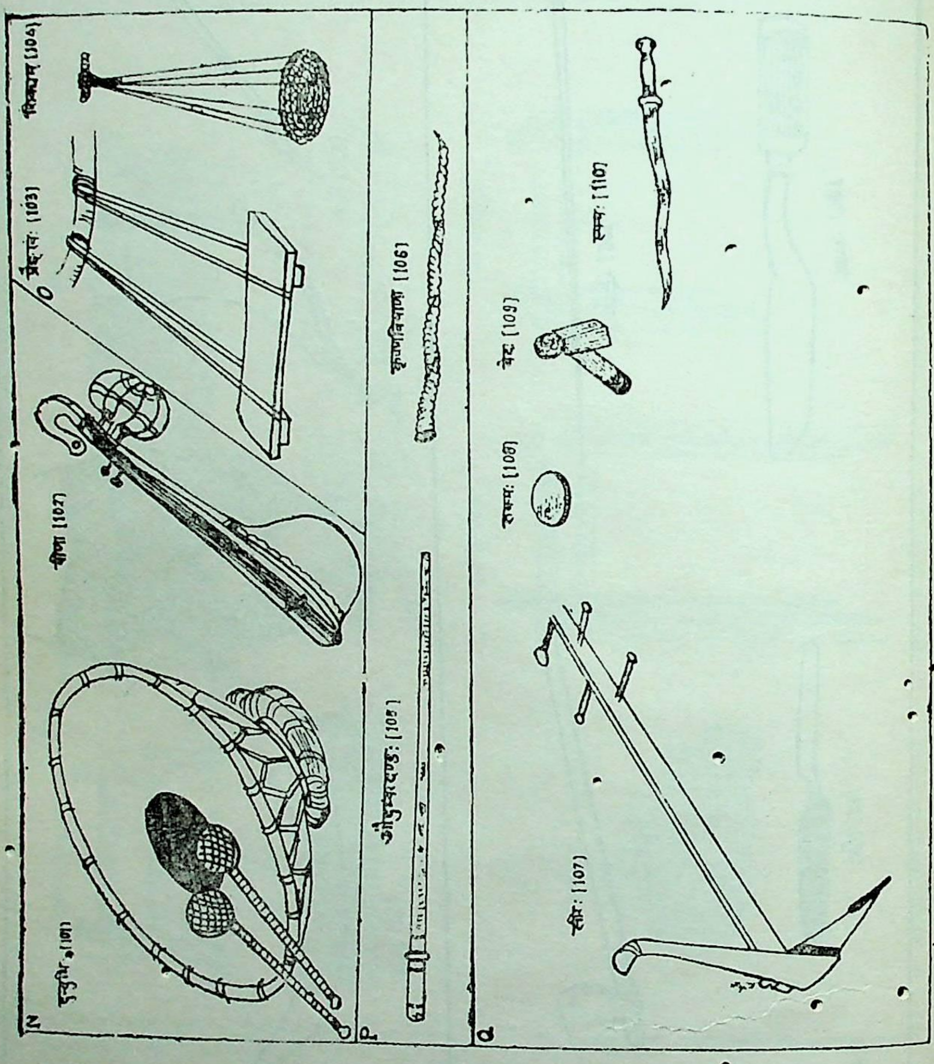



F
अच्छावाकचमसः [54]
आग्नीध्रचमस [55]
उद्गातृचमसः [56]
नेष्टृचमसः [57]
पोतृचमसः [58]
प्रशास्तृचमसः [59]
ब्रह्मचमसः [60]
ब्राह्मणाच्छंसिचमसः [61]
यजमानचमस [62]
होतृचमसः [63]
G
अधिषवणफलके [64]
उपला [65]
उलूखलम् [66]
ग्रावा [67]
दृषद् [68]
मुसलम् [69]
शम्या [70]




K


L
अभ्रिः [92]
क्षुरः [93]
परशुः [94]
[95]
सूचिः [96]
M
असिः [97]
कवचम् [98]
धनुः [99]
बभ्रुः [100]



R

अग्निहोत्रस्य दर्शपूर्णमासादीष्टीनां च वेदिः ।

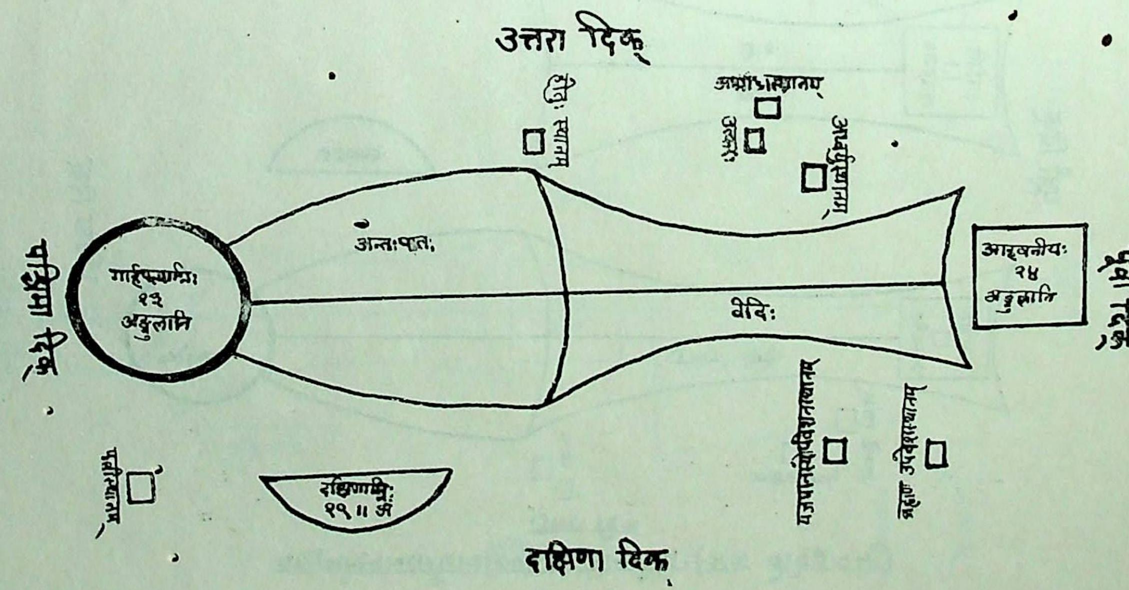


Fig. 111

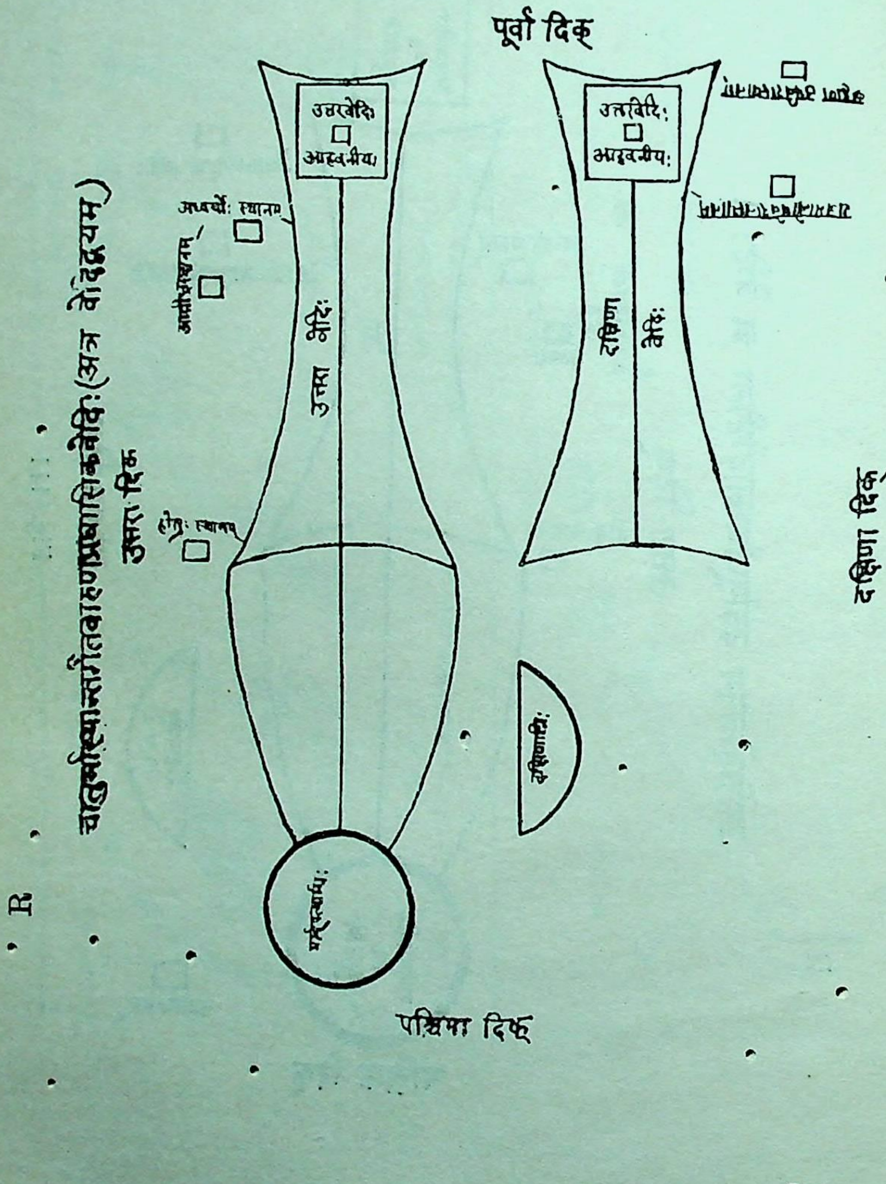
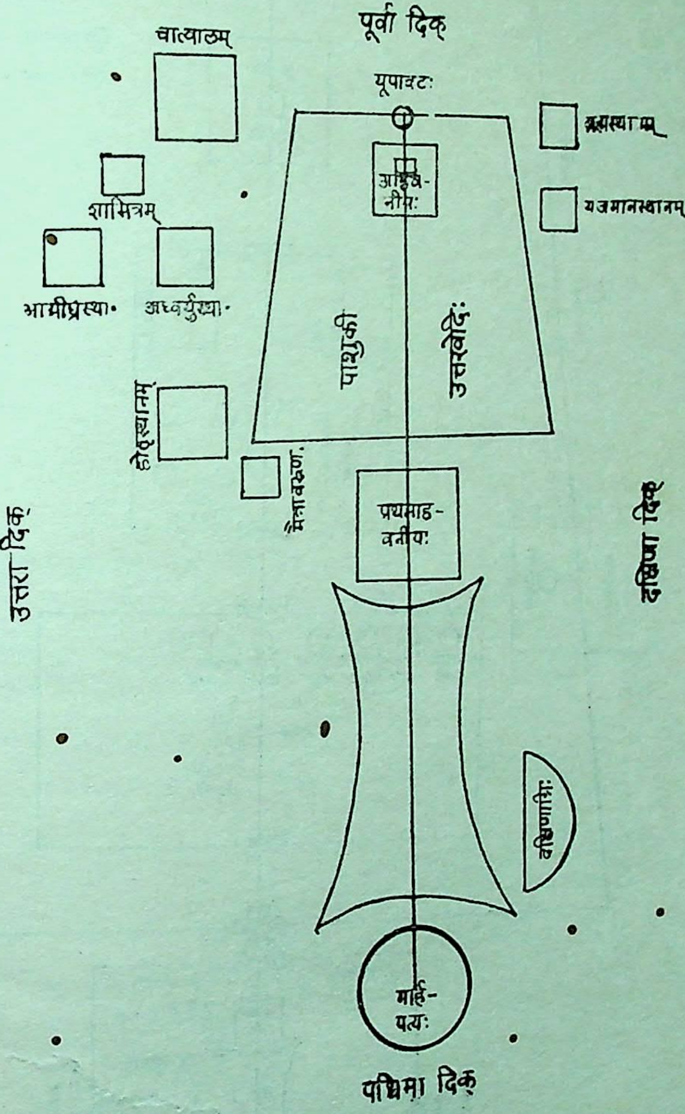

R
चातुर्मास्यान्तर्गतवारुणप्रघासिकवेदिः (अत्र वेदिद्वयम्)
पूर्वा दिक्
उत्तरा दिक्
दक्षिणा दिक्
पश्चिमा दिक्
उत्तरवेदिः
आहवनीयः
उत्तरा वेदिः
दक्षिणा वेदिः
अध्वर्योः स्थानम्
होतुः स्थानम्
दक्षिणाग्निः

Fig. 112



स्वतन्त्रपशुयागवेदिः

Fig. 113

R

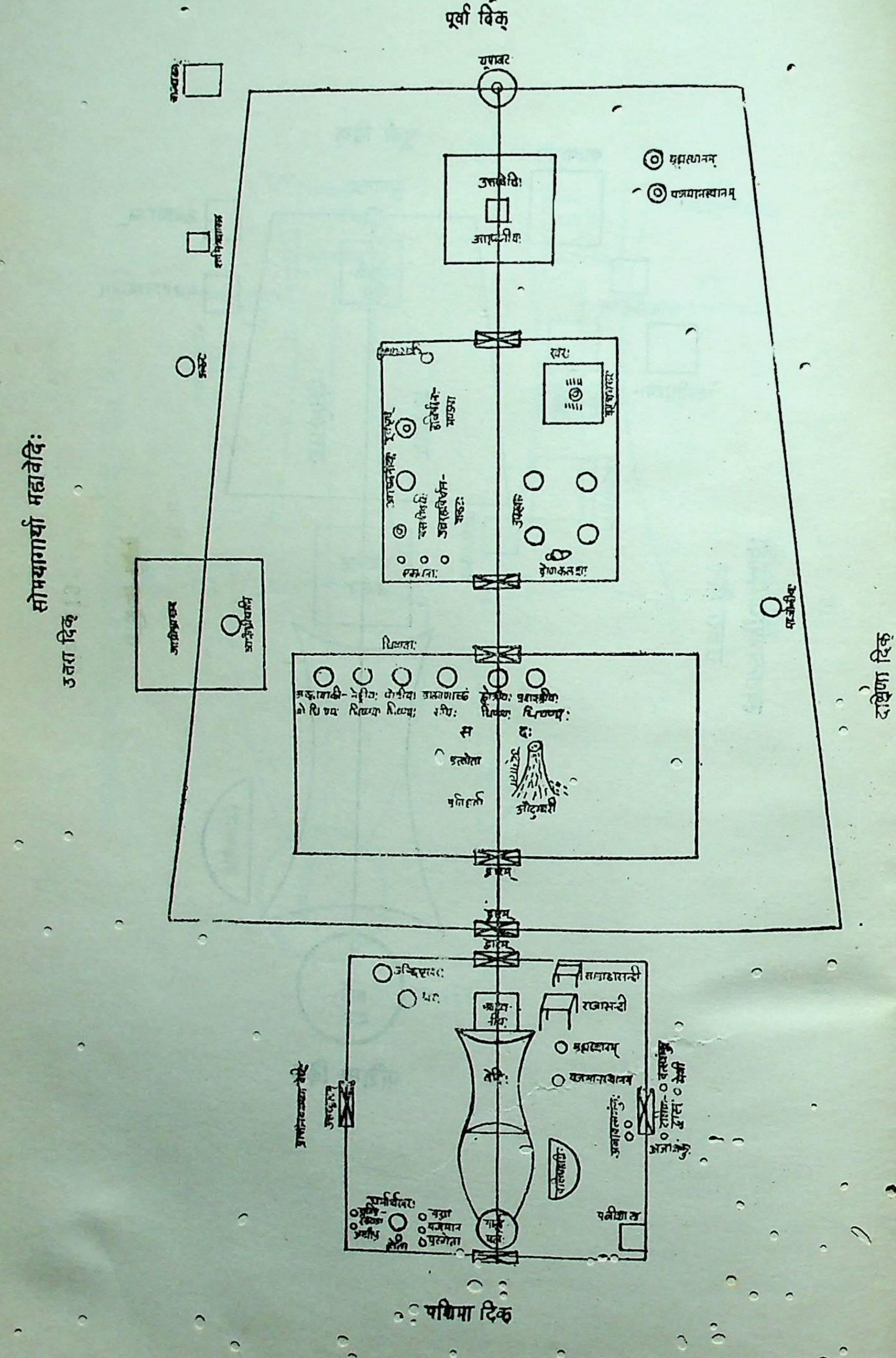
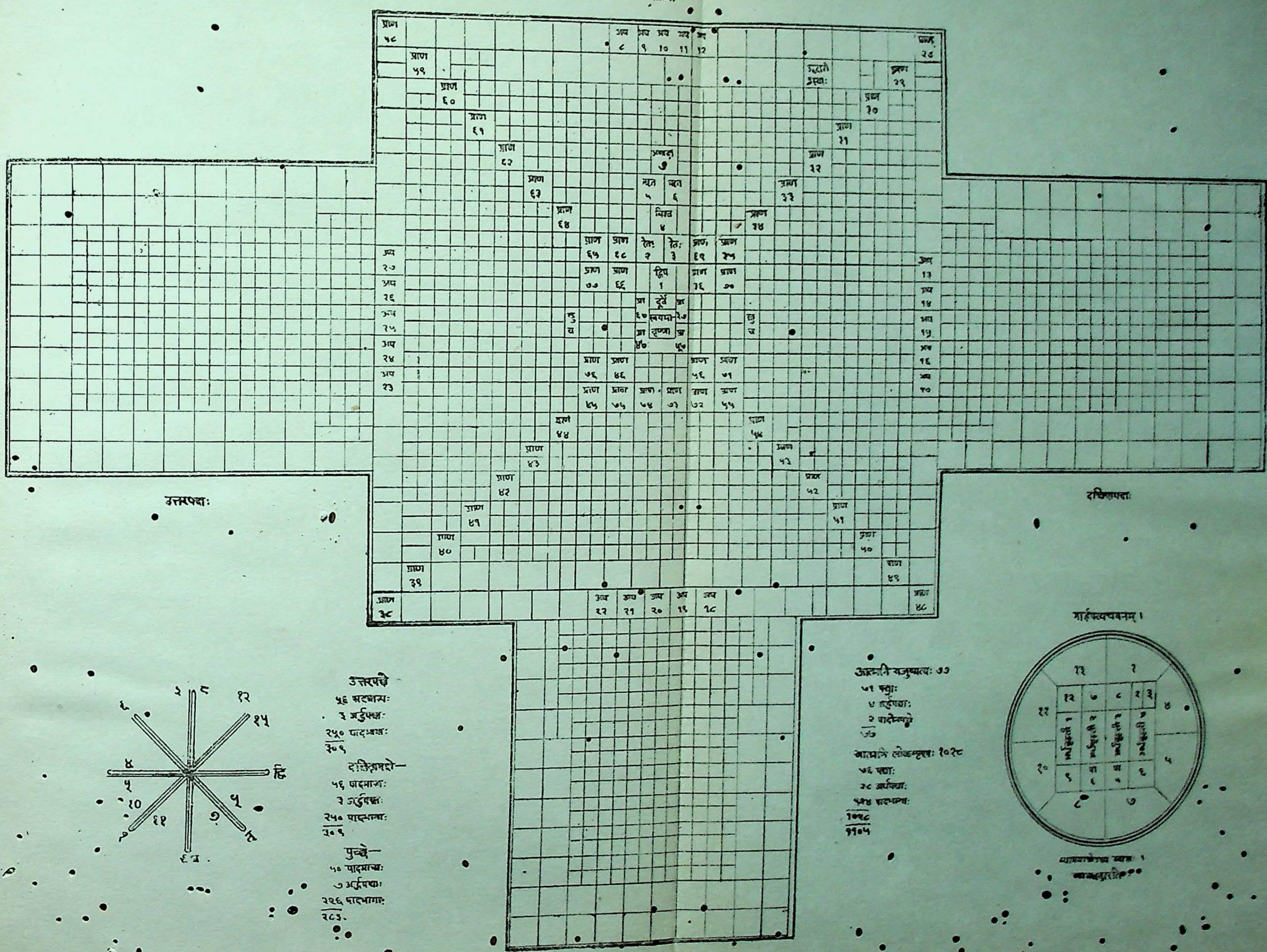


Fig. 114

R



उत्तरपक्षे
५६ पादमात्र्यः
३ अर्द्धपक्ष्याः
२५० पादभागाः
३०९

दक्षिणपक्षे—
५६ पादमात्र्यः
३ अर्द्धपक्ष्याः
२५० पादभागाः
३०९

पुच्छे—
५० पादमात्र्यः
७ अर्द्धपक्ष्याः
२२६ पादभागाः
२८३.

आत्मनि यजुष्मत्यः ७७
७१ पद्याः
४ अर्द्धपद्याः
२ पादेष्टके
७७

आत्मनि लोकम्पृणाः १०२८
७६ पद्याः
२८ अर्धपद्याः
९२४ पादभागाः
१०२८
११०५

गार्हपत्यचयनम्।

Fig. 115.

R

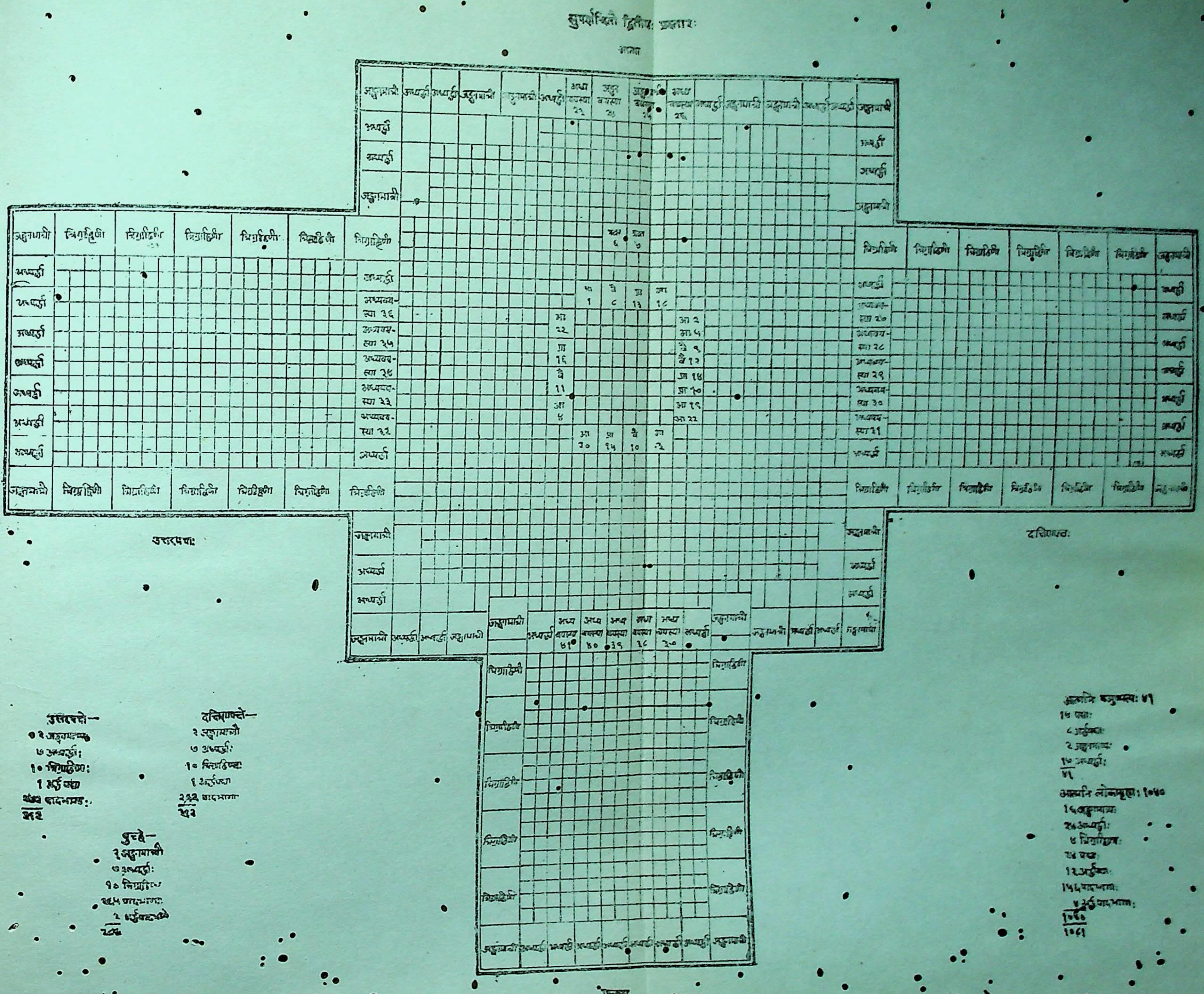
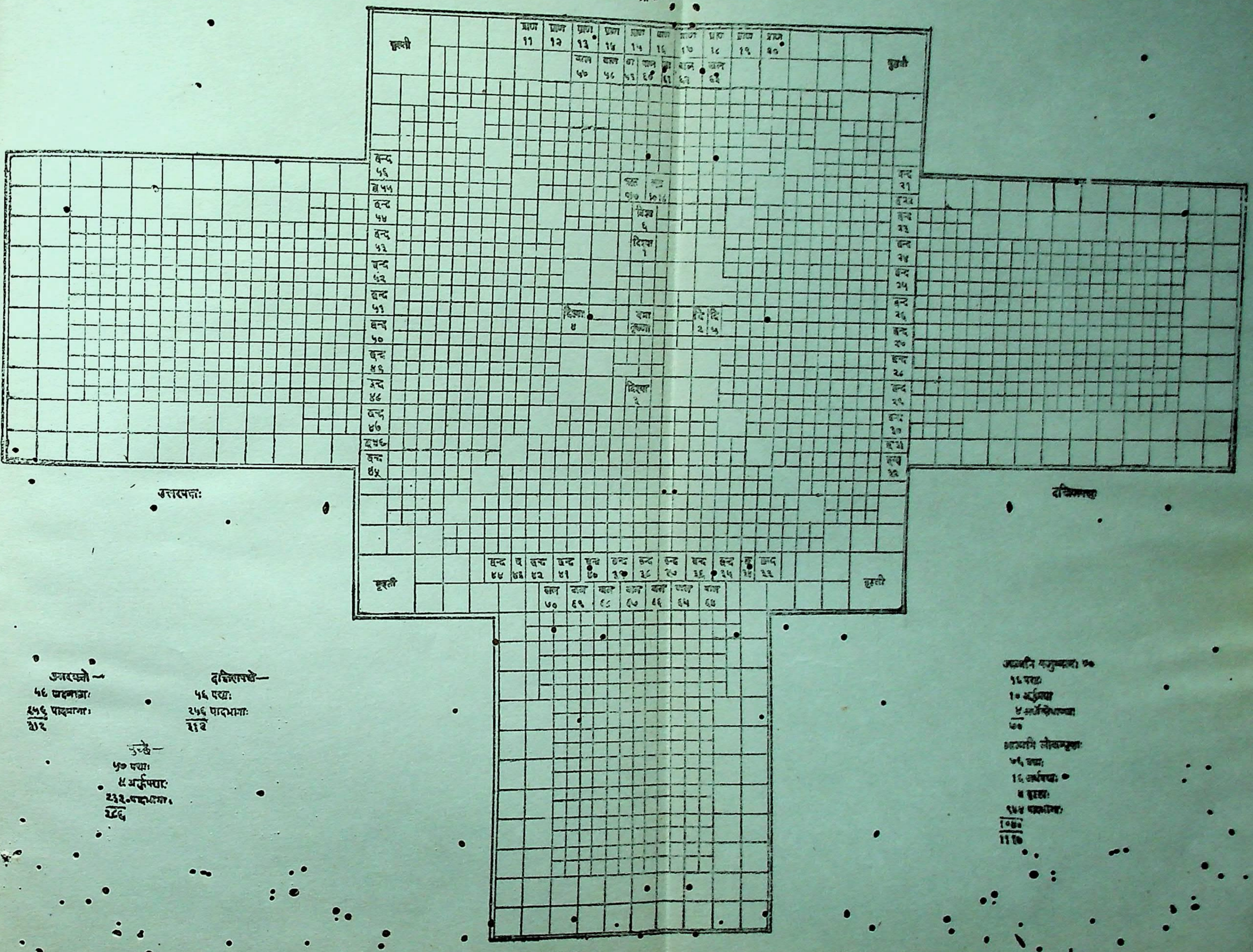


Fig. 116.

R

सुपर्णचितौ तृतीयः प्रस्तारः

प्राक्



उत्तरपक्षः

दक्षिणपक्षः

उत्तरपक्षे—
५६ पद्याः
२५६ पादभागाः
३१२

दक्षिणपक्षे—
५६ पद्याः
२५६ पादभागाः
३१२

पुच्छे—
५० पद्याः
४ अर्द्धपद्याः
२३२ पादभागाः
२८६

आत्मनि यजुष्मत्यः ३०
१६ पद्याः
१० अर्द्धपद्याः
४ अर्धत्रिपद्याः
३०

आत्मनि लोकम्पृणाः
७६ पद्याः
१६ अर्धपद्याः
४ कृत्स्नाः
९४४ पादभागाः
१०४०
११[illegible]

Fig. 117.

R

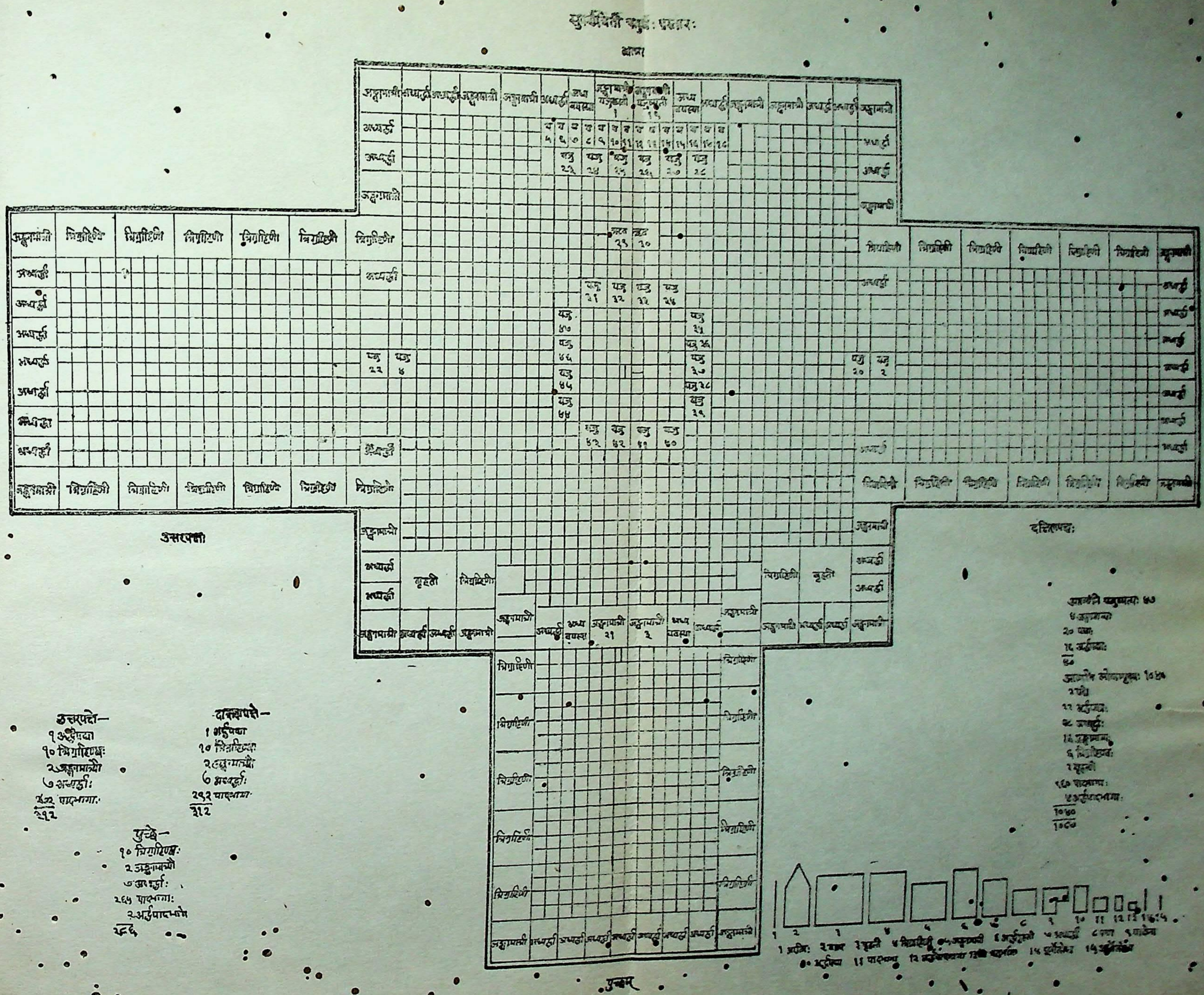


Fig. 118.

R

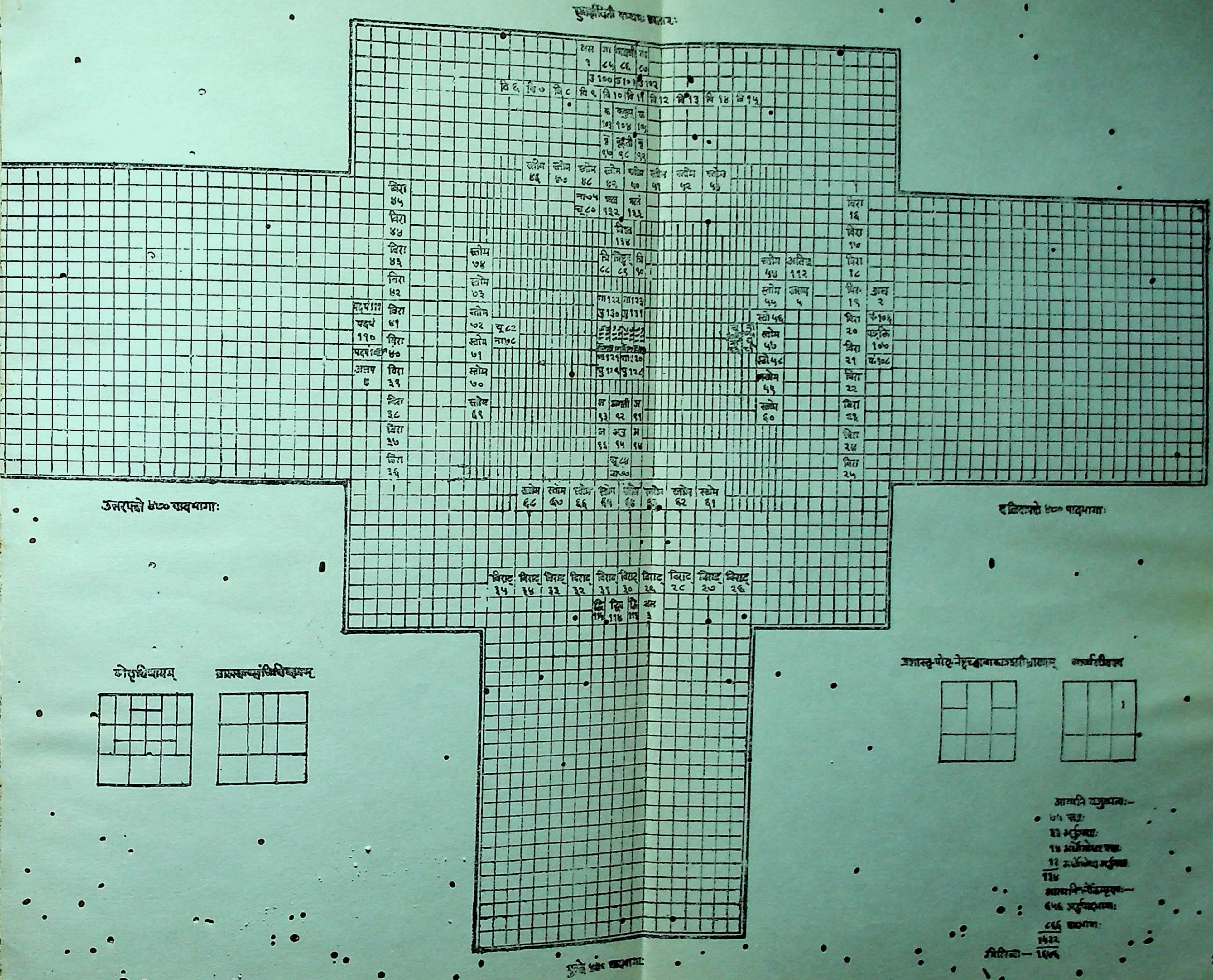


Fig. 119.

APPENDIX-C

THE RELATION OF THE KŚS. WITH THE PGS.

The Kātyāyana-śrauta-sūtra is associated with the Śukla-yajur-veda in respect of the Śrauta ceremonies, whereas the Pāraskara-gṛhya-sūtra belongs to the same Veda in regard to the Gṛhya ceremonies. The Pāraskara-gṛhya-sūtra in its several sūtras has referred to the rules of the Kātyāyana-śrauta-sūtra. Moreover, many sūtras in both the works are entirely identical as shown below:

1. आज्यमुद्वास्योत्पूयावेक्ष्य प्रोक्षणीश्च पूर्ववदुपयमनान्कुशानादाय समिधोऽभ्याधाय पर्युक्ष्य जुहुयात्[1] ।

Note: The word 'पूर्ववत्' of this sūtra indicates the sūtra of the Kātyāyana-śrauta-sūtra : सव्ये कृत्वा दक्षिणेनोदिङ्गयति 'देवीराप' इति[2] ।

× ×

2. बर्हिर्हुत्वा प्राश्नाति[3] ।

Cf. बर्हिः 'सम्बर्हि' इति[4] ।

Note: The offering of Barhi as pointed out in the Pāraskara-gṛhya-sūtra is related to the said rule of the Kātyāyana-śrauta-sūtra.

× ×

3. प्रोष्येत्य गृहानुपतिष्ठते पूर्ववत्[5] ।

Note: In this sūtra also the word 'पूर्ववत्' indicates एत्य च । 'गृहा मा बिभीते'ति गृहानुपैति[6] ।

× ×

4. दीक्षावदेके दीर्घसत्रमुपैतीति वचनात्[7] ।

Note: The word दीक्षावत् in the sūtra refers to—

मुखसम्मितमौदुम्बरं दण्डं प्रयच्छति[8] ।
उच्छ्रयस्वे 'त्येनमुच्छ्रयति[9] ।
तं दक्षिणत उपधत्ते[10] ।
अत्र वा मुष्टिकरण-वाग्यमने[11] ।

× ×

5. कालातिक्रमे नियतवत्[12] ।

Note: The general rule alluded to here is presented by KŚS. :

---

1. PGS. 1.1.4. 2. KŚS. 2.3.34. 3. PGS. 1.2.12. 4. KŚS. 3.8.5. 5. PGS. 1. 18. 1. 6. KŚS. 4. 12. 20-21. 7. PGS. 2.2.13. 8. KŚS. 7.4.1 9. Ibid. 7.4.2 10. Ibid. 7.4.3. 11. Ibid. 7.4.4. 12. PGS. 2.5.41.

अविज्ञाते प्रतिमहाव्याहृति सर्वाभिश्चतुर्थं सर्वप्रायश्चित्तं च[1]।

× × ×

6. तेषां संस्कारेप्सुर्व्रात्यस्तोमेनेष्ट्वा काममधीयीरन्व्यवहार्या भवन्तीति वचनात्[2]।

Cf. व्रात्यस्तोमेनिष्ट्वा व्रात्यभावाद्विरमेयुः। व्यवहार्या भवन्ति[3]।

× ×

7. अहतं वासो धौतं वाऽमौत्रेणाच्छादयीत[4]।

Cf. स्नातवस्यं वाऽमौत्रधौतं विचितकेशं प्रसारितदशं[5]...।

× ×

8. स्वाहाकारप्रदाना इति श्रुतेर्विनिवृत्तिः[6]।

Note: The quotation 'स्वाहाकारप्रदाना', not yet identified in the Śruti, is found in the Kātyāyana-śrauta-sūtra:

उपविष्टहोमाः स्वाहाकारप्रदाना जुहोतयः[7]।

× ×

9. प्रेताय पिण्डं दत्वावनेजनदानप्रत्यवनेजनेषु नामग्राहम्[8]।

Cf. असाववनेनिक्ष्वेति यजमानस्य पितृप्रभृति त्रीन्[9]।

× ×

10. परिव्ययणोपाकरणनियोजनप्रोक्षणान्यावृता कुर्याद्यच्चान्यत्[10]।

Cf. परिवीयमाणायानुवाचयति[11].......।

उपाकरणमन्यने वा[12]।

द्विगुणरशनया...शृङ्गमभिदक्षिणं बध्नाति[13]......।

"अद्भ्यस्त्वे"ति पशुं प्रोक्षणीभिः प्रोक्षति[14]।

× ×

11. परिपशव्ये हुत्वा तूष्णीमपराः पञ्च[15]।

Note : "स्वाहा देवेभ्य" इति जुहोति[16] and देवेभ्य स्वाहेति जुहोति[17], these two offerings are called "परिपशव्य".

× ×

The following are indentical sūtras :

12. त्र्येण्या शलल्या विनीय त्रीणि कुशतरुणान्यन्तर्दधाति 'ओषध इति[18]।

Cf. त्र्येण्या शलल्या विनीय त्रीणि कुशतरुणान्यन्तर्दधाति 'ओषध' इति[19]।

× ×

13. इन्द्रं दैवीरिति जपति[20]।

Cf. इन्द्रं दैवीरिति जपति[21]।

---

1. KŚS. 25.1.12. 2. PGS. 2.5.43. 3. KŚS. 22.4.29-30. 4. PGS. 2.6.20. 5. KŚS. 7.2.16. 6. PGS. 2.17.12. 7. KŚS, 1.2.7. 8. PGS. 3.10.27. 9. KŚS. 4.1.10. 10. PGS. 3.11.2. 11. KŚS. 6.3.13. 12. Ibid. 6.3.23. 13. Ibid. 6.3.24. 14. Ibid. 6.3.27. 15. PGS. 3.11.3. 16. KŚS. 6.5.21. 17. Ibid. 6.5.23. 18. PGS. 2.1.10. 19. KŚS. 5.2.15. 20. PGS. 2.15.9. 21. KŚS. 18.4.25.

× ×

14. अप्स्ववदानहोमः[1] ।

Cf. अप्स्ववदानहोमः[2] ।

× ×

15. भूमौ पशुपुरोडाशश्रपणम्[3] ।

Cf. भूमौ पशुपुरोडाशश्रपणम्[4] ।

× ×

The following sūtras are also noticeable in this connection :

16. तत आदाय दक्षिणं गोदानमुन्दति । 'सवित्रा प्रसूता दैव्या आप उन्दन्तु ते तनूं दीर्घायुत्वाय वर्चस' इति[5] ।

Cf. अपरेण दक्षिणाग्नि दक्षिणं गोदानमुन्दति 'सवित्रा प्रसूता दैव्या आप उन्दतु ते तनूं दीर्घायुत्वाय वर्चस' इति[6] ।

× ×

17. 'शिवो नामेति' लोहक्षुरमादाय 'निवर्त्तयामीति' प्रवपति । येनावपत्सविता क्षुरेण सोमस्य राज्ञो वरुणस्य विद्वान् । तेन ब्रह्माणो वपतेदमस्यायुष्यंजरदष्टिर्यथासदिति[7] ।

Cf. 'शिवो नामेति' लोहक्षुरमादाय 'निवर्त्तयामीति' वपति[8] ।

× ×

18. शुक्रज्योरिति प्रतिमन्त्रम्[9] ।

Cf. वैश्वानरेण प्रचर्य सर्वहुतेन हस्तेन मारुतान् जुहोत्युपविश्य वैश्वानरेण वा वैश्वानरं पृथुं कृत्वा 'शुक्रज्योतिरिति प्रतिमंत्रम्[10] ।

---

1. PGS. 3.12.4. 2. KŚS. 1.1.16. 3. PGS. 3.12.5. 4. KŚS. 1.1.15.
5. PGS. 2.1.9. 6. KŚS. 5.2.14. 7. PGS. 2.1.11. 8. KŚS. 5.2.17.
9. PGS. 2.15.5. 10. KŚS. 18.4.23.

APPENDIX-D

MANTRAS QUOTED IN THEIR FULL FORM IN THE KŚS.

The Kātyāyana-śrauta-sūtra has quoted the following mantras from various sources in their full form with slight variation in their texts :

KŚS. 2.1.3 ममाग्ने वर्चो विहवेष्वस्तु वयं त्वेन्धानास्तन्वं पुषेम ।
मह्यं नमन्तां प्रदिशश्चतस्रस्त्वयाऽध्यक्षेण पृतना जयेम ।।

Ṛg-veda, X. 128.1.
Atharva-veda, V.3.1.

„ 2.1.17 भूपते भुवनपते महतो भूतस्य पते ब्रह्माणं त्वा वृणीमहे ।

Taittirīya-brāhmaṇa, III.7.6.1.

„ 2.1.18 अहं भूपतिरहं भुवनपतिरहं महतो भूतस्य पतिर्भूर्भुवः स्वर्देव सवितरेतं त्वा वृणते बृहस्पतिं ब्रह्माणं तदहं मनसे प्रब्रवीमि मनो गायत्र्यै गायत्री त्रिष्टुभे त्रिष्टुब्जगत्यै जगत्यनुष्टुभेऽनुष्टुप्प्रजापतये प्रजापतिर्विश्वेभ्यो देवेभ्यो बृहस्पति-र्देवानां ब्रह्माऽहं मनुष्याणाम् ।

Kāṇva-saṁhitā, II.3.1.3.
Taittirīya-brāhmaṇa, III.7.6.1-3.

„ 2.1.21 अहे दैधिषव्योदतस्तिष्ठाऽन्यस्य सदने सीद योऽस्मत्पाकतरः ।

Taittirīya-saṁhitā, III.2.4.4.

„ 2.2.1 इदमहं बृहस्पतेः सदसि सीदामि......... ।

Kāṇva-saṁhitā, II.3.3.

„ 2.2.8 प्रणय यज्ञं देवता वर्द्धय त्वं नाकस्य पृष्ठे यजमानो अस्तु ।
सप्तऋषीणां सुकृतां यत्र लोकस्तत्रेमं यज्ञं यजमानं च धेहि ।।

Āpastamba-śrauta-sūtra, 3.19.1.

„ 2.2.10 बृहस्पते परिगृहाण वेदिं सुगावो देवाः सदनानि सन्तु ।
अस्यां बर्हिः प्रथतां साध्वन्तर्हिंस्रा पृथिवी देवी देव्यस्तु ।।

Āpastamba-śrauta-sūtra, 3.19.3.

„ 2.2.18 या अप्स्वन्तर्देवतास्ता इदं शमयन्तु स्वाहाकृतं जठरमिन्द्रस्य गच्छ घसिना मे मा संपृक्था ऊर्ध्वं मे नाभेः सीदेन्द्रस्य त्वा जठरे सादयामि ।

Kāṇva-saṁhitā, II.3.5-7.

„ 2.8.14 यस्ते प्राणः पशुषु प्रविष्टो देवानां विष्ठामनु यो वितस्थे ।
आत्मन्वान् सोम घृतवान्हि भूत्वाऽग्निं गच्छ स्वर्यजमानाय विन्द ।।

Kāṇva-saṁhitā, I.10.5.

„ 2.8.16 यानि घर्मे कपालान्युप चिन्वन्ति वेधसः ।
पूष्णस्तान्यपि व्रत इन्द्रवायू विमुञ्चताम् ।।

Taittirīya-saṁhitā, I.1.7.2..
Maitrāyaṇī-saṁhitā, I.1.8.

KŚS. 3.3.12 आप्यायतां ध्रुवा हविषा घृतेन यज्ञं यज्ञं प्रति देवयद्भ्यः ।
सूर्यायाऽऊधोऽअदित्याऽउपस्थऽउरुधारा पृथिवी यज्ञेऽअस्मिन् ।।
Kāṇva-saṁhita, II.5.3.
Taittirīya-saṁhitā, I.6.5.1.

" 3.4.27 प्रजापतेर्भागोऽस्यूर्जस्वान् पयस्वान् प्राणापानौ मे पाहि समानव्यानौ मे पाह्युदानव्यानौ मे पाह्यूर्गस्यूर्जं मयि धेह्यक्षितिरसि मा मे क्षेष्ठाऽअमुत्रा-मुष्मिन् लोकऽइह च ।
Kāṇva-saṁhitā, II. 3.7,8.
Taittirīya-saṁhitā, I. 6.3.3.

" 3.6.11 अहं त्वदस्मि मदसि त्वमेतन्मम त्वं योनिस्तवयोनिरस्मि ।
ममैव सन्दिवि देवेष्वधि पुत्रः पित्र्ये लोककृज्जातवेदः ।
Taittirīya-brāhmaṇa, I. 2.1.20.

" 3.8.1 उलूखले मुसले यच्च शूर्पऽआशिश्लेष दृषदि यत्कपाले ।
उत्प्रुषो विप्रुषः सञ्जुहोमि सत्याः सन्तु यजमानस्य कामाः ।
Kāṇva-saṁhitā, II. 5.2-3.

" 3.8.2 प्र मा मुञ्चामि वरुणस्य पाशाद्येन माऽबध्नात्सविता सुशेवः ।
ऋतस्य योनौ सुकृतस्य लोकेऽरिष्टां मा सह पत्या दधातु ।।
Ṛg-veda, X. 85.24.

" 3.8.22 ततोऽसि तन्तुरस्यनु मा तनुह्यस्मिन्यज्ञेऽस्यां साधुकृत्यायामस्मिन्नन्नेऽस्मिँल्लोकऽ-इदं मे कर्मेदं वीर्यं पुत्रोऽनु सन्तनोतु ।
Kāṇva-saṁhitā, II. 6.9-10.

" 4.2.32 सम्पृच्यध्वमृतावरीरूर्मिणा मधुमत्तमाः ।
पृञ्चतीर्मधुना पयो मन्द्रा धनस्य सातये ।।
Maitrāyaṇī-saṁhitā, IV. 1.3.

" 4.4.21 वाज्यहं वाजिनस्योपहूतस्योपहूतो भक्षयामि ।
Kāṇva-saṁhitā, III. 9.2.

" 4.7.17 देवाः पितरः पितरो देवा योऽहमस्मि स सन्यजे ।
यस्याहमस्मि न तमन्तर्यामि स्वम्म इष्टं स्वं श्रान्तं स्वं सुहुतस्तु ।।
Kāṭhaka-saṁhitā, 4.14.
Maitrāyaṇī-saṁhitā, I.4.11.

" 4.14.22 इह पुष्टिं पुष्टिपतिर्दधात्विह प्रजां रमयतु प्रजापतिः ।
अग्नये गृहपतये रयिपतये पुष्टिपतये स्वाहा ।।
Kāṇva-saṁhitā, III. 2. 5.

" 5.2.14 सवित्रा प्रसूता दैव्या आप उन्दतु ते तनूं दीर्घायुत्वाय वर्चसे ।
Kāṇva-saṁhitā, III. 9.3.

" 5.12.9 अग्निना रयिमश्नवत्पोषमेव दिवे दिवे । यशसं वीरवत्तमम् ।
Ṛg-veda, I.1.3.

" " गयस्फानो अमीवहा वसुवित्पुष्टिवर्धनः । सुमित्रः सोम नो भव ।
Ṛg-veda, I.91.12.

KŚS. 5.12.11 अग्निः सोमो वरुणो मित्र इन्द्रो बृहस्पतिः सविता यः सहस्री ।
पूषा नो गोभिरवसा सरस्वती त्वष्टा रूपाणि समनक्तु यज्ञैः ॥
Śatapatha-brāhmaṇa, XI. 4.3.6.

„ 5.12.12 त्वष्टा रूपाणि ददती सरस्वती पूषा भगं सविता मे ददातु ।
बृहस्पतिर्ददिन्द्रो बलं मे मित्रः क्षत्रं वरुणः सोमो अग्नि ॥
Śatapatha-brāhmaṇa, XI. 4.3.7.

„ 5.13.1 अग्निरन्नादोऽन्नपतिरन्नाद्यमस्मिन्यज्ञे मयि दधातु स्वाहा ...... ।
...... पशूनस्मिन्यज्ञे मयि दधातु स्वाहा ।
Śatapatha-brāhmaṇa, XI. 4. 3. 8-17.

„ 5.13.3 नू नो रास्व सहस्रवत्तोकवत्पुष्टिमद्वसु ।
द्युमदग्ने सुवीर्यं वर्षिष्ठमनुपक्षितम् ॥
Ṛg-veda, III. 13.7.

„ 5.13.3 उत नो ब्रह्मन्नविष उक्थेषु देवहूतमः ।
शं नः शोचा मरुद्वृधोऽग्ने सहस्रसातमे ।
Ṛg-veda, III.13.6.

„ 6.1.33 द्यां पृष्ठमन्तरिक्षमात्माङ्गैर्यज्ञं पृथिवीं शरीरैर्वाचस्पतेऽच्छिद्रया वाचाऽच्छिद्रया जुह्वा दिवि देवा वृत्रं होत्रामैरयन्त्स्वाहा ।
Śatapatha-brāhmaṇa, XI.7.2.6.

„ 6.4.3 अग्निर्ह दैवीनां विशां पुर एतायं यजमानो मनुष्याणां, सुन्वन्निति सुत्ये तयोरस्थूरि गार्हपत्यं दीदयच्छतं हिमाद्वायू, रावांसीत्सम्पृश्चानाव-सम्पृश्चानी तन्व ।
Śatapatha-brāhmaṇa, III. 7.4.10-11.

„ 9.8.15 जुष्टो वाचे भूयासं वाचस्पतये देवि वाग्यत्ते वाचो मधुमज्जुष्टतमं तस्मिन्मा धाः स्वाहा सरस्वत्या ।
Taittirīya-saṁhitā, III. 1.10.1.

„ 9.12.4 हिन्व मे गात्राणि हरिवः शिवो मे सप्त ऋषीनुपतिष्ठस्वोर्ध्वं मे नाभेः सीद मा मे वाङ्नाभिमति गा ।
Taittirīya-saṁhitā, III. 2.5.3.

„ 9.14.17 विश्वे देवा मरुत इन्द्रो अस्मानस्मिन् द्वितीये सवनेन जह्युः । आयुष्मन्तः प्रियमेषां वदन्तो वयं देवानां सुमतौ स्याम ।
Taittirīya-saṁhitā, III. 1.9.2.

„ 10.3.22 इदं तृतीयसवनं कवीनामृतेन ये चमसमैरयन्तः ।
ते सौधन्वनाः स्वरानशानाः स्विष्टिं नोऽभि वसीयो नयन्तु ।
Taittirīya-saṁhitā, III.1.9.2.
Kāṭhaka-saṁhitā, 30.6.

„ 10.5.3 आशीर्म ऊर्जमुत सुप्रजास्त्वमिषं दधातु द्रविणं सुवर्चसम् ।
संजयन् क्षेत्राणि सहसाऽहमिन्द्र कृण्वानोऽन्याधरान्त्सपत्नान् ॥
Taittirīya-saṁhitā, III. 2.5.8.

KŚS. 10.6.30 अग्नीन्नेष्टुरुपस्थमासीद, नेष्टः पत्नीरुदानयोद्गात्रा सङ्ख्यापयोन्नेतर्होतुश्रम-
समनून्नय सोमं माऽतिरीरिचः ।
Śatapatha-brāhmaṇa, IV. 4.2.17

„ 10.9.8 अपाम सोमममृता अभूमागन्म ज्योतिरविदाम देवान् ।
किन्नूनमस्मान्कृणवदरातिः किमु धूर्त्तिरमृत मर्त्यस्य ।।
Ṛg-veda, VIII. 48.3.

„ 13.1.11 श्येनोऽसि गायत्रच्छन्दा अनु त्वारभे स्वस्ति मा सम्पारय सुपर्णोऽसि
त्रिष्टुप्छन्दा............ ।
Taittirīya-saṁhitā, III.2.1.1.

„ 23.3.1 अग्ने वेर्होत्रं वेरध्वरमा पितरं वैश्वानरमवसेऽकरिन्द्राय देवेभ्यो जुहुता हविः
स्वाहा.... .... ।
Tāṇḍya-mahā-brāhmaṇa, 21.10.11.

„ 25.1.11 ये ते शतं वरुण ये सहस्रं ये यज्ञियाः पाशा वितता महान्तः । तेभिर्नोऽद्य
सवितोत विष्णुर्विश्वे मुञ्चन्तु मरुतः स्वर्काः स्वाहा ।
Āpastamba-śrauta-sūtra, 3. 13. 1.

„ 25.1.18 सूयवसाद् भगवति हि भूया अथो वयं भगवन्तः स्याम ।
अद्धि तृणमघ्न्ये विश्वदानीं पिब शुद्धमुदकमाचरन्ती ।।
Ṛg-veda, I. 164.40.

„ 25.5.29 भूमिर्भूमिमवागान्माता मातरमप्यगात् । भूयाम पुत्रैः पशुभिर्यो नो द्वेष्टि स
भिद्यताम् ।
Ṣaḍviṁśa-brāhmaṇa, 1.6.20.

„ 25.5.30 य ऋते चिदभिश्रिषः पुरा जत्रुभ्य आ तृदः । सन्धाता सन्धिं मघवा पुरूवसु-
रिष्कर्त्ता विह्रुतं पुनः ।
Ṛg-veda, VIII. 1.12.

„ 25.6.7 अया विष्ठा जनयन्कर्वराणि स हि घृणिरुरुर्वराय गातुः ।
स प्रत्युदैद्धरुणो मध्वो अग्रं स्वायां यत्तन्वां तनूमैरयत ।
Taittirīya-saṁhitā, I. 7.12.2.
Maitrāyaṇī-saṁhitā, I. 10.3.

„ 25.9.13 अपशुर्मायुमकृतोरो वा पद्भिराहते । अग्निर्मा तस्मादेनसो विश्वान्मुञ्चत्वंहस ।
Taittirīya-saṁhitā, III. 1.4.3.

„ 25.11.21 पर्यावर्त्ते दुःस्वप्नात्पापः स्वप्नादभूत्यै ।
ब्रह्माऽहमन्तरं करवे पर स्वप्नमुखा कृधि ।।
Atharva-veda, VII. 100.1.

„ 25.11.23 उन्दतीर्बलं धत्तौजो धत्त सहो धत्त मा मे दीक्षां मा तपो निर्बधिष्ट ।
Taittirīya-saṁhitā, III.1.1.3.

„ 25.12.1 हुतस्य चाहुतस्य चाहुतस्य हुतस्य च । पीतापीतस्य सोमस्येन्द्राग्नी पिबतं
सुतम् ।
Kāṭhaka-saṁhita, 35. 5.

„ 25.12.1 मा यजमानं तमो विदन्मार्त्विजो मीमयः सोममिमं निर्बा संसृष्टमभयं कृतुम् ।
Taittirīya-brāhmaṇa, III. 7.8.3.

„ 25.13.25 वसव एतद्वः प्रातःसवनं नक्षिक्षध्वं तद् गोपायध्वं तद्वो मा व्यकच्छैत्सीद् ।
Āpastamba-śrauta-sūtra, 14.20.7.

BIBLIOGRAPHY

Saṁhitās :

Atharva-veda—ed. by Sātavalekar, Svādhyāya-maṇḍala, Paradi, Surat, 1957.

Ṛg-vedā—ed. by Sātavalekar, Svādhyāya-maṇḍala, Paradi, Surat, 1957.

Kāṭhaka-saṁhitā—ed. by Sātavalekar, Svādhyāya-maṇḍala, Oundha, Satara, 1943.

Kāṇva-saṁhitā—ed. by Ratnagopal Bhaṭṭa, Vikarama yr. 1965, Varanasi.

Taittirīya-saṁhitā—ed. by Satvalekar, Svādhyāya-maṇḍala, Paradi, Surat, 1957.

Maitrāyaṇī-saṁhitā—ed. by Leopold von Schroeder, Leipzing, 1888.

Vājasaneyi-saṁhitā—ed. by Satavalekar, Svādhyāya-maṇḍala, Oundha, Satara, Vikrama yr. 2003.

Sāma-veda—ed. by Satavalekar, Svādhyāya-maṇḍala, Paradi, Surat, 1963.

Brāhmaṇas :

Aitareya-brāhmaṇa—(Pt. I & II), Ānandāśrama Sanskrit Granthāvalī, Poona, 1930 and 1931.

Gopatha-brāhmaṇa—ed. by D. Gastra, Lieden, 1919.

Jaiminīya-brāhmaṇa—ed. by Dr Raghuvīra, Nagapur, 1950.

Tāṇḍya-mahā-brāhmaṇa (Pt. I & II)—ed. by A. Cinnaswami Shastri, Varanasi, 1935, 1936.

Taittirīya-brāhmaṇa—(Pt. I, II & III), Ānandāśrama Sanskrit Granthāvalī, Poona, 1934, 1938.

Śatapatha-brāhmaṇa (Mādhyandina) (Pt. I & II)—ed. by Candradhara Sharma and Vaṁsidhara Shastri, Varanasi; Vikrama yr. 1994, 1997.

Śatapatha-brāhmaṇa (Kāṇva), Vol.I.—ed. by W. Caland, Lahore, 1926.

,, ,, ,, Vol. II, pt. II ,, ,, ,, 1939.

Ṣaḍviṁśa-brāhmaṇa—ed. by Jivananda Vidyasagara, Calcutta, 1881.

Āraṇyakas :

Aitareya-āraṇyaka—Ānandāśrama Sanskrit Granthāvalī, Poona, 1898.

Taittirīya-āraṇyaka— ,, ,, ,, ,, 1898.

Upaniṣads :

Chāndogya-upaniṣad—Gītā press, Gorakhpur, Vikrama yr. 2019.

Bṛhadāraṇyaka-upaniṣad—Gita press, Gorakhpur, Vikrama yr. 2012.

Śrauta-sūtras :

Āpastamba-śrauta-sūtra (in 3 Volumes)—ed. by R. Garbe, Calcutta, 1882-1903.

Āśvalāyana-śrauta-sūtra—ed. by Ganesha Shastri, Ānandāśrama Sanskrit Granthāvalī, Poona, 1917.

Kātyāyana-śrauta-sūtra—ed. by Vidyadhara Sharma, Acyuta Grantha-mālā, Kashi, Vikrama yr. 1987.

Kātyāyana-śrauta-sūtra (Pt. I & II)—ed. by Nityananda Pant and Gopal Shastri Nene, Chowkhambha, Sanskrit Series, Kashi, 1928 and 1939.

Kātyāyana-śrauta-sūtra—ed. by A. Weber, Berlin, 1855.

Jaiminīya-śrauta-sūtra—ed. by D Gastra, Leyden, 1906.

Drāhyāyaṇa-śrauta-sūtra—Paṭalas, 1-11—ed. by J. N. Reuter, London, 1904.

" " " Paṭalas, 11-15—ed. by Ragnuvira, Journal of Vedic Studies, Vol. I, 1933.

Baudhāyana-śrauta-sūtra (in 3 Volumes)—ed. by W. Caland, Calcutta, 1904, 1907, 1913.

Bhāradvāja-śrauta-sūtra—Praśnas 1-11—ed. by Raghuvira, Lahore, 1933-34.

Maśaka-śrauta-sūtra—ed. by W. Caland, Leipzing, 1908.

Mānava-śrauta-sūtra (in 5 books)—ed. by F. Knauer, St. Petersbourg, 1900, 1901, 1903.

Lāṭyāyana-śrauta-sūtra—ed. by Pt. Mukunda Jha, Varanasi, 1932.

Vādhula-śrauta-sūtra—ed. by W. Caland, Acta Orientalia, Volume, I, II, IV, VI.

Vārāha-śrauta-sūtra—ed. by W. Caland, and Raghuvira, Lahore, 1933.

Vaikhānasa-śrauta-sūtra—ed. by W. Caland, Calcutta, 1941.

Vaitāna-śrauta-sūtra—ed by Dr Garbe, London, 1878.

Śāṅkhāyana-śrauta-sūtra (in 3 volumes)—ed. by Hillebrandt, Calcutta, 1888; 1891; 1897.

Hiraṇyakeśi-śrauta-sūtra (in 10 volumes)—ed. by Kashinatha Shastri and Shankara Shastri, Ānandāśrama Sanskrit Granthavali, Poona, 1907-1932.

Gṛhya-sūtras :

Āpastamba-gṛhya-sūtra—ed. by M. Winternitz, Vienna, 1887.
Āśvalāyana-gṛhya-sūtra—ed. by T. Ganapati Shastri, Trivandrum, 1923.
Kauśika-gṛhya-sūtra—ed. by M. Bloomfield, America, 1890; and trans. by Udaya Narain Singh, Bihar, 1942.
Pāraskara-gṛhya-sūtra—Khemraj Shri Krishnadas, Bombay, 1851.
Baudhāyana-gṛhya-sūtra—ed. by R. Sharma Shastri, Mysore, 1920.
Mānava-gṛhya-sūtra—ed. by R. H. Shastri, Baroda, 1926.

Dharma-sūtras :

Āpastamba-dharma-sūtra—ed. by G. Bühler, Bombay, 1871.
Gautama-dharma-sūtra—ed. by Srinivasacharya, Mysore, 1937.
Baudhāyana-dharma-sūtra—ed. by A. Cinnaswami Shastri, Varanasi, 1934.

Smṛtis :

Manu-smṛti—ed. by J. R. Gharpure, Bombay, 1920.
Yājñavalkya-smṛti—Veṅkaṭeśvara Press, Bombay, 1900.

Grammatical treatises :

Aṣṭādhyāyī—ed. and trans. by O. Böhtlingk, 1887.
Paribhāṣenduśekhara—ed. and trans. by F. Kielhorn, Bombay, 1868-71.
Mahābhāṣya—Vol. I-III, ed. by F. Kielhorn, Bombay, 1880-1909.
Siddhānta-kaumudī—Published by Pandit Pustakālaya, Varanasi, 1963.

Prātiśākhyas :

The Ṛg-veda-prātiśākhya Vol. II—ed. by M. D. Shastri, Allahabad, 1931.
Kātyāyana-prātiśākhya—ed. by A. Weber.
Vājasaneyi-prātiśākhya—ed. by V. Venkatarama Sharma, Madras, 1934.
Nirukta—ed. by L. Swaroop Lahore, 1934; and ed. by Roth.

Miscellaneous Sanskrit treatises :

Kathā-sarit-sāgara (Part I & II)—ed. by K. N. Sharma Saraswat, Patana, 1960 & 1961.
Kāvya-mīmāṁsā—ed. and trans. by Kedara Natha Sharma, Patana, 1954.
Caraṇa-vyūha of Śaunaka—Varanasi, Vikrama yr. 1959.
Pratijñā-pariśiṣṭa of Kātyāyana—Nasik, 1944.

Bṛhad-devatā—ed. & trans. by A. A. Macdonell, Harward Oriental Series, Vols. V & VI, 1904.

Bhāṣā-vṛtti of Puruṣottama Deva—ed. by S. C. Chakravarti, 1918.

Mīmāṁsā-darśana (Jaimini-mīmāṁsā-sūtra-pāṭha)—ed. by Kevalananda, Saraswati, Satara, 1948.

Rāja-taraṅgiṇī—trans. by Ranjit Sitaram Pandit, Allahabad, 1935.

Vāyu-purāṇa, Vol. I and II—ed. by R. L. Mitra, Calcutta, 1880, 1888.

Skanda-purāṇa—Manasukha Ray Mor Gurumaṇḍala Series No. XXIII, Calcutta.

Translated works :

Translation of the Ṛg-veda Brāhmaṇas—by A. B. Keith, Harward Oriental Series, Vol. XXV, 1920.

Translation of the Śatapatha-brāhmaṇa—(in 5 Vols.), by J. Eggeling, Sacred Books of the East Series, Reprinted, Delhi, 1963.

History :

A History of Ancient Sanskrit Literature—by Max Müller, Allahabad, 1926.

A History of Indian Literature—Vol. I by M. Winternitz, trans. from German into English by Mrs. S. Ketkara, 1927.

A History of Indian Literature—by A. Weber, Reprinted by Chowkhambha Sanskrit Series, Varanasi, 1961.

A History of Sanskrit Literature—by A. A. Macdonell, Reprinted by Motilal Banarasidass, Delhi, 1962.

History of Sanskrit Literature—Vol. I by C. V. Vaidya, Poona, 1930.

History of Dharma-śāstra, Vol. II, pt. II—by P. V. Kane, Poona, 1941.

Vaidika Vāṅmaya kā Itihāsa (in 2 parts)—by Bhagavatadatta, Amritsara, Vikrama yr. 2013.

Vaidika Sāhitya aura Saṁskṛti—by Pt. B. D. Upadhyaya, Kashi, 1958.

Saṁskrita Vyākaraṇa Śāstra kā Itihāsa—by Yudhisthira Mimaṃsaka, Deharadoon, Vikrama yr. 2007.

Critical works :

Hindu Saṁskāras by Dr R. B. Pandey, Varanasi, 1949.

India as Known to Paṇini, by Dr V. S. Agrawala, Varanasi, 1963.

India of Vedic Kalpa-sūtras by Dr Ram Gopal, Delhi.

Pāṇini : His place in Sanskrit Literature—by T. Goldstücker, London, 1860.

Paṇini.kālīna Bhāratavarṣa—by Dr V. S. Agrawala, Varanasi, Vikrama yr. 2012.

Pūrva-mīmāṁsā in its Sources—by G. N. Jha, Varanasi, 1942.

Vedic India—by Louis Renou, Calcutta, 1957.

Vaidika Vijñāna aura Bhāratīya Saṁskṛti—by Giridhara Sharma Chaturvedi, Patana, 1960.

The Philosophy of the Śrīmad-Bhāgavata (in 2 Vols.)—by Dr S. Bhattacharya, Calcutta, 1960, 1962.

Religion and Philosophy of the Vedas and Upaniṣads—by A. B. Keith, Harward Oriental Series, Vols. 31, 32; 1925.

Kośas, Dictionaries, Indexes etc. :

Abhidhāna-cintāmaṇi-kośa of Hemacandra, Surat, 1946.

Trikāṇḍa-śeṣa-kośa of Puruṣottama deva, Bombay, 1916.

Śrauta-kośa, Vol. I; (part I & II)—ed. by R. N. Dandekara, Poona, 1958, 1962.

Sarvānukramaṇī—ed. by A. A. Macdonell, Oxford, 1886.

A Sanskrit-English Dictionary—by Monier-Williams, Oxford, 1956.

The Student's Sanskrit-English Dictionary—by V. S. Apte, Delhi, 1963.

Vedic Index of names and subjects, Vols. I & II—by A. A. Macdonell and A. B. Keith, London, 1912.

Vedic Concordance—by M. Bloomfield, The Harward Oriental Series, Vol. X, 1906.

Picture Album of the Practical Apparatus for the Scientific Study of Pūrva-Mīmāṁsā—Published by Mīmāṁsā Vidyalaya, Poona.

INDEX